

**STAGE
SCREEN**

PRICE 10 CENTS

**RADIO
MUSIC**

Only Theatrical Newspaper on the Pacific Coast

INSIDE FACTS

Of Stage and Screen

ESTABLISHED 1924

EDITED BY JACK JOSEPHS

Vol. XI

Entered as Second Class Matter, April 29, 1927, at Post office, Los Angeles, Calif., under Act of March 3, 1879.

Saturday, June 28, 1930

Published Every Saturday at 800-801 Warner Bros. Downtown Building, 401 West Seventh St., Los Angeles, Calif.

No. 26

SHOW BIZ FIGHT LOOMS OVER POLITICAL MEDDLING

SCARES AND OPPOSITION TOUGH FOR FILMS HERE

Exhibitors complain that an infantile paralysis scare adds itself to the unusual number of depressing factors this week. It is stated that while most of the cases are mild, physicians are warning parents to keep their children from theatres so they will not contract incipient cases and spread the disease.

Rapidly growing baby golf craze continues to hurt the box office, according to exhibitor claims. The Sunday Times claimed to have investigated the situation and discovered that theatre receipts were not hurt, but that is a fact the theatre men have not yet caught up with.

Reports are current that the West Coast Theatres, seeing that there is money in the corner lot pastime, are preparing to go into the business themselves, especially on properties they themselves own and on vacant lots near their theatres. They are credited with already having acquired three courses in Glendale, and with pushing plans elsewhere.

Said a leading exhibitor this week: "The masses only have a limited amount of money to spend on amusements. They are flocking to the baby courses and spending money there. It comes from somewhere. Surely they are not robbing the baby's bank!"

The theatre men are undeniably blue over the situation. Now extension of night baseball plans are announced, adding a greater weight of pessimism.

Among the key houses, the Chinese leads the week with a gross of \$36,260 for third stanza of "Hell's Angels," a gain of seven hundred over the second week and nearly twice house average.

At the Carthy Circle, "All Quiet on the Western Front" took

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HARRY MASTERS and DOROTHY GRAYCE

FANCHON AND MARCO "COUNTRY CLUB" IDEA

PANTAGES THEATRE

HOLLYWOOD, CALIF.

WEEK OF JUNE 26

TALKER REMAKE

Universal has acquired the dialogue rights to "Cat and the Canary" from the author, John Willard. The mystery thriller was originally produced by Universal in silent form in 1927.

DANCE GROUP BOOKED

SAN FRANCISCO, June 26—Ann Hofmann has booked 45 of her advanced dancing pupils into the Paramount for the week of July 14.

FILM HELD OVER

"White Cargo," foreign-made talker of the Hays banned stage play, was held over for another week by Fred Miller at the California here, due to very good draw.

PROPOSED TAX AND DAYLIGHT SAVING MOVE ARE OPPOSED

With politicians, busy-bodies and meddlers mixing in and taking a whack at the show business, many leaders of varied groups are rapidly coming to the opinion that show business locally and in this state must develop its own organization in a political way to offset the tinkering and tampering.

The projected attempt to put over a 10 per cent amusement tax and daylight saving at the next election, with the backing in each instance, of minority groups and political grab-baggers, is rousing the ire of showmen.

As one executive put it, theatre and theatrical investments are exposed to more and varied forms of attacks, rackets and meddling than any other business or profession."

Here are some samples:

First—The proposed 10 per cent amusement tax, calculated to provide more revenue for political log-rollers without regard for the possible unfair and tremendous hardships it may work on theatre owners and operators.

Second—The audacious attempt of a small minority to foist daylight saving on this state, despite overwhelming opposition from numerous other forces outside the show business, and an attempt, which, if it succeeds, will work uncalculable harm to theatre box-offices.

Third—The indefatigable and persistent censorship meddling from all sides, from fanatical religionists, from political juglers, who will cry to the heavens about one show, while being complacently present at goings-on far more harmful and subversive, from inhibited fools, from well-meaning but far from clear-thinking repre-

(Continued on Page 2)

YOU'LL SEE IT IN FACTS

"Ingagi" Fight Second Run Bug Hits Film

WHAM ANGER STIR BY INDIE FOR \$3,365,000

Round two in the Hays organization-Congo Pictures controversy over the film "Ingagi" started off with a \$3,365,000 bang this week, when the indie firm brought suit for that amount here in Federal Court, naming the following defendants:

Will H. Hays, Carl E. Millikan, Motion Picture Producers and Distributors, Inc., familiarity known as the "Hays organization," and the National Better Business Bureau, Inc.

The suit asks \$3,365,000 under the heading of actual damages and \$3,000,000 as exemplary or punitive damages. Samuel H. London, Hollywood lawyer, represents the indie company.

From its inception several weeks ago, when the first shot was fired by the Hays group, the battle has maintained a distinct resemblance to the current heavyweight boxing situation with cries of "foul" filling the air.

Congo Pictures executives claim they have been "roadblocked by the Hays group," the concerted attack launched against them by the above-named defendants. The following general statement was issued to the Los Angeles press this week by the indie picture company in connection with the filing of the damage suit:

"The history of the alleged effort to destroy 'Ingagi' will be familiar to the majority of readers because of the publicity it has been accorded by the press as a result of the Hays ban, so called. It has been denied by his office but which has resulted in the cancellation of contracts by members of the Hays group."

"Congo Pictures, Ltd., claims that 'Ingagi' is entitled to the appellation of an authentic record of African adventure because approximately no more than 15 per cent of the film is concerned with the maintenance of this license is granted in even a greater degree to every producer of wild animal or pictures."

"The Better Business Bureau has issued edicts against 'Ingagi,' and there have been, the complainants allege, many channels involved by those who are attempting to destroy 'Ingagi.'"

Nat H. Spitzer, president of Congo Pictures, Ltd., declares that his organization is in the fight to right and to win, and that Congo Pictures, Ltd., is representing in effect, all independent producers who must, as he asserts, suffer what he calls "the same treatment" employed by the bigger companies affiliated with the Hays group. Spitzer maintains that many pictures passed by the Hays organization are far more objectionable in character than "Ingagi" and are based upon the same type of sex interest which is commonly termed "sex interest" for their boxoffice appeal.

"If," says Mr. Spitzer, "Mr. Hays and his associates are sincere in an effort to cleanse the film industry, the independent is with Hays heart and soul. Then let us have the official personnel of the organizations named in our suit and continue down the line, including stars and writers who have been named or may be, proven in need of cleansing. I wish to make it plain that we are actually seeking reasonable motives generally proclaimed by and attributed to the organizations in question, ostensibly seeking to purify the film industry. To this end we are now engaged in tabulating and compiling a large amount of data which we are preparing before the public and use as the broom with which to really clean house."

We feel that Mr. Hays and his associates will appreciate this effort to support them and realize that they must suffer from the same conscientious scruples that affect the independent.

"If we are forced to expose the film industry, let us expose all producers' methods which permit the use of doubles, both in action and use, miniatures and glass sets upon the screen, the employment of many studio-made 'foreign scenes' and other trick

Rosi, Famed Ballet Master Signed By Lon Murray



SIGNOR G. V. ROSI

Lon Murray, head of the Lon Murray School for Stage Dancing and Dramatics, has signed Signor G. V. Rosi under a long term contract to teach the Ballet Department of his school. Rosi, noted for his brilliant teaching of the world famous "Cecchetti Technique," was formerly Ballet Director at the Alhambra Theatre in London and of the La Scala, Milan, he is considered Italy's foremost Ballet Master, having served Sir Oswald Stoll in London in such capacity for seven years. His contract with the school, which will feature the Bud Murray School for Stage Dancing and Dramatics, Rosi also brings with him his able assistant, Miss Cleo Page, who directs children's classes. There are new classes commencing this week for both beginners and advanced, children and adults, under Prof. Rosi's personal direction.

HOLLYWOOD MIDSUMMER JUBILEE AT BOWL ON WEDNESDAY NIGHT

Staged under the guiding hand of Florenz Ziegfeld, annual Hollywood Midsummer Jubilee will be held at Hollywood Bowl Wednesday night, July 2.

Finishing touches are now being applied to special additions to the Bowl stage for the film colony testimonial to the Los Angeles Sanatorium, free and non-sectarian tuberculosis institution at Duarte, while Ziegfeld whips into shape an impressive array of celebs who may appear in the Jubilee performance.

Opera, jazz, elaborate revue presentations and sparkling personalities are being combined on the program, which will feature a string of all major studios and outstanding free-lance personalities.

Complete final arrangements were not yet set late this week as a number of stars were still attempting to arrange studio shooting schedules to present on the masters-of-ceremonies and general movie director had not been selected either.

Don Jose Mojica and Everett Marshall, brought to the talking screen from the operatic stage, will be principal features of the entertainment.

Mojica, Chicago Grand Opera tenor, will head the list of Fox Film stars, which will include Marjorie White and Frankie Richardson, comedy-singing hits of "Sunnyside Up," Ted Healy and his "Racketeers," brought to the films from musical comedy and vaudeville; Eddie "The Kid" Keene, singing-dancing juvenile; J. Harold Murray, singing star of "Cameo Kirby"; the studio musical vocal ensemble of 24 voices and 26 "Movietone Folies" misses in a revue presentation with musical arrangement directed by Arthur Kay.

Everett Marshall, young American baritone, who scored his standing success with the Metropolitan Opera organization and is now starring in Radio "tunes," will lead a group from that stu-

and so-called travel pictures, and not confine it only to the independent.

Chairman "Ingagi" to be clean and extraordinary entertainment, and instructive as well, and I believe that this effort on our part will clarify the situation and awaken the public mind to the evident purpose of the Film Trust—to destroy any attempt on the part of the independent producer to exist."

SCALES ADDED TO OPPOSITION FOR FILM BIZ SOCKS

(Continued from Page 1)
a spurt to the eighth and closing week, grossing \$13,026, and close to the house average.

"Divorcee" at the Criterion, in its fifth and next to closing week, declined two grand further to a gross of \$9165, thirty-five hundred under house average.

"Not Damaged" at the Loew's State, with F. & M. "Country Club" idea in support, achieved the low record for the year with a gross of \$19,597. Previous low was \$20,048 with M-G-M's "Hollywood Revue."

"Arizona Kid" boosted the Boulevard street average, grossing \$10,178. F. & M. Varieties supported. The Egyptian went under average with a total of \$10,000.

Once again, the "Henderson," Edward Everett Horton's picture, declined \$2,940 at the new Hollywood middling.

F. & M. "Romance Idea" was in support.

The Warner Brothers houses also went down at same time. The Hollywood grossed \$12,400 with "Dancing Sweeties," and "Hearts in Exile," \$11,500.

Maurice Chevalier's "The Big Pond," held over at the fourth week, and the United Artists, brought in \$9,040, which cracked the net for that week and made the picture the most successful of the week.

"Border Legion" at the Paramount grossed around \$20,000.

The telephone did not do so sensationally with its one week of "Captain of the Guard." The gross was around \$13,500, about four thousand under house average.

SHOW BIZ FIGHT MEDDLING

(Continued from Page 1)
sentatives of the mob, and finally, from just plain busy-bodies.

Fourth—The persistent interference of the medical authorities with its series of sporadic cases, invariably exploited by a warning to the public to be careful.

Fifth—The interference of nothing about churches, schools, concerts and similar gatherings, despite that the modern picture is the most popular of all, ventilation, etc., than the other gathering places that are not interfering with the public.

These are but a part of the major group of annoyances, impositions and unfair activities under which the show business struggles. While undercover work went on this week on the plans of the minority group to shove daylight saving over at the next election, no startling developments occurred during the past week, with the group evidently saving most of their ammunition for a time closer to election, show business leaders are especially concerned to battle the meddlers to a standstill.

WALLACE NORMAL COURSE

In keeping with Earle Wallace's annual policy of offering advanced bench especially desired for teachers and the Earle Wallace Normal Course will be given this year from July 1 to August 1. The course this year will consist of three distinct branches. A teachers' Normal course, a course for artists seeking new material and for advanced students, and a course for advanced children in the summer work.

Under the personal direction of Earle Wallace and his celebrated staff of teachers,

COMBINATION CLASSES

With the closing of public schools, Bud Murray, of the Bud Murray School for Stage and Screen, is starting a combination of "summer classes" in Tap and Ballet, starting July 1, with reduced summer rates. The classes will be under the direction of Mary Frances Taylor, teacher of "modern ballet," is the latest addition to the Bud Murray staff of instructors, and has been especially desired for the branch of work, being a premiere danseuse of national repute.

There are plenty of film companies on location work these days with Raoul Walsh keeping a big company on the jump to film "The Oregon Trail," and Harold Lloyd taking shots in San Francisco, returning from Honolulu locations, and flocks of actors and directors are missing from their usual haunts.

Radio Pictures has five location parties out this month. George Denison with a party of cameramen and technical workers is now in Alaska filming scenes in a successful close to a 100-mile location trip during which "The Record Run" was filmed in nearly a dozen states of the north and the main filming unit.

The Silver Horde, George Archibald, director, will soon start work with the principals and the main filming unit.

Doran M. Cox, assistant director, is busy filming Indian ceremonies for Paramount at Okla. for use in Edna Ferber's "Cimarron." George B. Seitz has just brought to a successful close a 100-mile location trip during which "The Record Run" was filmed in nearly a dozen states of the north and the main filming unit.

In England this week the company under the direction of Basil Dean, filming "Escape" at the famous Dartmoor prison. Meanwhile Manhattan for locations for Rex Beach's "Radio film, 'Check and Double Check,' are being shot in New York City. Actual production on "The Sign of the Cross" is under way.

Paramount has five units out in addition to the Lloyd company. The "The Sign of the Cross" are heading a cast of players photographing "The Sea God" in the Pacific. A camp of small islands near Southern California as the base of operation.

Atmospheric war scenes for Gary Cooper's new starring vehicle, "A Man From Wyoming," are under way at the Paramount ranch, 35 miles from Los Angeles. Gary Cooper himself—having completed his work in the latter production—is going to a camp of 500 technicians and other workers at Point Hume, California, where "The Sign of the Cross" is being filmed.

The gold sequences for the all-technicolor musical comedy, "Follow the Thrill," are drawing attention to several of the southland's fairways and the opening scenes of "Grumpy" are being filmed 100 miles from the coast of northern California and filming both interior and exterior scenes of Jack London's story for Fox. Milton Sills plays the title role with Jane Keith as the girl and Raynor Fenne as the boy.

The old is aboard the Metha Nelson, company time sailing schooner "The Wolf" unit is cruising off the coast of California, with an auxiliary motor and motor generators to supply light for cabin lighting. A camp of 500 technicians and other workers at sea for at least three weeks.

Lake Maligne, largest body of water in the Canadian Rockies, is the present scene of action in "The Red Sky," which A. F. Erickson is directing for Fox with a cast including Milton Sills, Rex Bell, George Brent, Marie Saxon and Erwin Connelly. The "Red Sky" is a man of the west.

A complete Coast Guard station Bay to take advantage of the natural beauty of that rock strewn beach especially desired for the "Call," John Blystone's Fox-Movietone production in which Edmund Lowe has the featured role as a Guard being disillusioned in love.

MACK PLANS ACTS

Frank Mack returned here last week in quest of talent for two new acts he is planning on producing in the near future. Mack was especially concerned for Crockett's Mountaineers, who have just completed a lengthy contract with the movie industry. The probable musician for a local radio station and built their act into a feature attraction.

Sidney Fox, seen as the ingenued lead in "Lost Sheep" on Broadway, is expected to leave the Foxes for Hollywood within the next week.

RECEIPTS FOR PAST WEEK BELIEVE AVERAGE

A few more legit eggs are in the nest this week, and some of them may prove good enough to hatch out. Receipts at the legit houses now open are not impressive.

The opening week of George Fawcett's production, "Under a Virginia Moon," at the vine Street, costed \$4900, the same total as for the fourth and closing week of "John Ganton." It will close Saturday night, June 28, and the house will be dark for a couple of weeks. Sidney Miller has a musical production in mind for this house, under the producerhip of Strong and Wilson. No name has been chosen for the show, but casting will start this week. Opening is tentatively set for middle of July. George Fawcett is through producing for a while.

Arthur Greenville Collins and Noel Madison are preparing "Fata Morgana" for the Hollywood Playhouse. George Goring is costing it. The house is dark now.

Last week of "The Last Mile" at the Majestic declined to \$10,000. End of the fourth week sees the house go dark with the show opening at the Geary, San Francisco, on Monday, June 30. The Lillian Albertson-Louis Macdonald production team are reported as having no further legitimate ventures in mind until October. "Student Prince" closes June 28.

Arthur Gregor, author of "Decency" is going to do the play "Barrett's" at the Edward Elmer may direct.

Ina Claire's "Rebound" went to Santa Barbara, Wednesday for a work-out. It then goes on to San Francisco for three weeks, then here to the Belasco.

"The Captain" does not pay was evidenced at Henry Duff's President. First week grossed \$2800. It is a private affair, over average, and is still going.

Wallace Starks' "Paths of Glory" took out in Long Beach last week, opened at the Biggertown, Los Angeles, Sunday, June 29. In the cast are Leroy Mason and Ruth Hill, leads; Paul Gunter, as Bert Sprout; Charles Collins; Colin James, heavy; Charlie Leland, comedian.

W. J. Blumberg, who is the Biltmore at Present, and "Subway Express" opens the Mason June 30.

Henry Duff's new comedy drama, "Is Wrong Right," opened at the Theatre Mart, June 25, for one week only. Justine Wayne directs, with George Hale leading. In support are Patrick Ludlow, Guy Hedlund, Jefferson Deane, and Dwight George. Lane La Verne, Henry Price, E. A. Williamson, Clarice Wyatt, Dorothy Wray, Marshall Roberts, and the Steiner, Merza Marston, Ely Malton, Marie Harrell and Sid J. Jones.

Sam Raphaelson's "Young Love," in which Dorothy Gish and James Rennie starred during the 1928-29 Los Angeles production in the near future, according to the author. There is nothing new yet as to where and when, and by whom.

Universal has signed Mal St. Clair to direct "Boudoir Diplomat," which is expected to go into production soon.

Miss Grayce Film Bet

Masters and Grayce, who are featured on the front page of this week's Inside Facts, are a standard Musical Comedy, Vaudeville and Picture Production comedy act.

The dainty, diminutive Dorothy Grayce is one of those rare talents who are talented in pictures. She possesses a dynamic and charming personality, and is a natural in pictures. She has an ability to set comedy, and a voice and delivery that is a study of life and activity in almost all branches of show business.

She has majored in stock as well as vaudeville and musical comedy, but up to now she has not been seen in pictures. She will be cast for a singing role in Ernest Lubuck's new Paramount production, "Monte Carlo."

Further Warner Theatre Moves

MULTICOLOR IS TAKEN OVER BY HUGHES GROUP

Howard Hughes, president of the Caddo Company, producer-director "Hell's Angels," has taken over Multicolor Films, Inc., and will construct immediately a new \$500,000 laboratory in Hollywood to turn out all-color motion pictures.

Hughes has just completed negotiations with Rowland W. Lee, president of Multicolor, and associates, for purchase of controlling interest in the color-process company, in a deal involving approximately \$100,000.

Mr. Hughes is reported planning an elaborate program of production, turning out all-color feature pictures for his own company and other producing firms in Hollywood.

The new proposed plant will be equipped to turn out a million feet per week of the new process film, and will operate under the new trade name of Multicolor, Ltd.

BIG FOUR PLANS WESTERN GROUP

John R. Freuler, president of the Big Four of New York, is due here in a couple of weeks to line up a program of 12 westerns and six melodramas for next year's schedule of the Motion Picture Players, Ltd., production organization for the Big Four.

Nathan Leopold's theater started on their fifth of a six-picture company on the current program. The company, under the direction of Al Neitz, will go on location at Lone Pine. In the cast are Yakima Canutt, Wally Wales, Buzz Barton, Rene Gordon, Robert Walker, Bob Reeves, and Cliff Lyons. Andy Schaefer is assistant director and William Nobles is cameraman. Neitz, the director, is also author of the story.

HENRY STARR IN HOTEL OPENING

SAN FRANCISCO, June 26.—Henry Starr, NBC artist, opened an indefinite engagement in the Embassy Room of the Hotel St. Francis last night where he clicked for full returns.

Starr's first night was made a gala affair for Leo Carrillo the guest of honor. The dining room was sold out.

Starr formerly played and sang for Sid Grauman at the latter's College Inn of the Hotel Roosevelt, Hollywood, and has been with the local studios of NBC for some time.

HEAVY ENROLLMENT

A record-breaking enrollment is announced by Walter S. Willis at the Hollywood school of dancing in Hollywood for new summer students. These enrollments included classes in semi-ballet, musical comedy and jazz numbers for adults which are in charge of Buddy Eson. There was also, according to Willis, the largest summer enrollment in the history of the school in the aerobic and soft-shoe divisions, of which William Ritchey will be in charge.

LEE IS PROMOTED

Robert Lee, who began as a prop boy in 1915, is to be elevated from first assistant to director at Paramount. Lee's first assignment will be that of co-directing with Lloyd Corrigan "Her Wedding Night," starring Jeanette MacDonald, Charlie Ruggles, Robert Chisholm, Nino Martini and others.

YOUNG TENOR SIGNED

Donald Novis, young tenor who won the second annual National Radio Audition conducted by the Atwater Kent Foundation, has been cast for a singing role in Ernest Lubuck's new Paramount production, "Monte Carlo."



Instructs Dancers

Ballet artists require rigid routines. W. J. O'Connor, physical culture authority, instructs May Haas, Jessie Kassal and Mabel Rickert, abridged dancers, appearing in Sid Grauman's prologue to "Hell's Angels" at Grauman's Chinese, in new muscle training exercises.

\$300,000 DAMAGE ACTION IN SAN FRANCISCO THEATRE WAR

SAN FRANCISCO, July 26.—Climaxing more than a year of legal battling, Nasser Brothers, local theatre owners, this week filed a \$300,000 damage suit against the Musicians' Union and other labor organizations, accusing them of causing the bombing of the Royal Theatre less than a month ago.

The complaint, issued by Attorneys Nat Schmulowitz and George Harris for the Nasser Brothers, charges that the unions caused to be placed in the Royal Theatre a dynamite bomb which exploded and caused considerable damage. In addition, more than fifty instances where stink bombs were placed in theatres are named in the charges.

From Judge C. J. Goodell, Nasser Bros. have obtained a temporary restraining order, returnable July 1, enjoining the defendants from picketing the Royal, Alhambra and Castro, and from distributing circulars declaring these houses unsafe, from interfering with patrons, and from using any threatened force against patrons, employees or owners.

Beside the Musicians' Union, other organizations named in the suit include Motion Picture Operators, Local 162, International Association of Theatre Stage Employees, Local 16, Theatrical Federation of San Francisco, Building Service Employees' International No. 9, and Bill Posters and Billers' Union, San Francisco local. There are some thirty additional unnamed defendants.

In the absence of President John Grebaum, who is in the East attending union conventions, Frank Borgel, vice-president of the Nasser-union fracas characterized the suit as an attempt to influence public opinion, adding that the union has posted a \$100,000 reward for conviction of the Royal Theatre bombers. The union's legal reply will be made by July 1 when they will be required to show why the injunction should not be made permanent.

The Nasser-union fracas started more than a year ago when the former fired union musicians from their houses, following the installation of talkie equipment. Following were suits by the unions attempting to compel the Nassers to live up to a two years' agreement to maintain organized labor's music in their theatres. Judge Trippucci made a decision in favor of the musicians, but several weeks ago the higher courts reversed the decision.

TERM CONTRACT SIGNS FOR PRESENTATIONS

With Warner Brothers taking over four Santa Barbara houses last week in a \$1,000,000 deal, that organization is rapidly forwarding its plans for competition against other major chains in the coast picture house field.

Warner, it is reported, are planning to develop their western theatre holdings to a point where they will compete seriously with Paramount-Publix and Fox-West Coast.

Definite plans are expected to materialize by early fall for big advance strides in their theatre expansion plan, with Warner scouts already stung later for the concern's projected presentation department.

Term contract running as high as for 40 weeks, it is said, are being signed, following the initial announcement last week of the return of stage presentation to the Warner Brothers Hollywood and Downtown theatres here, with the Forum expected to get the stage shows within a short time.

Temporarily, however, according to M. A. Silver, Warner's theatre expansion director, no further expansion of the presentation policy in the West is intended for several months at least.

Larry Ceballos units open on July 4 at the Hollywood and at the Santa Barbara theatres, are undergoing remodelling of the orchestra pit, on July 18. Elaborate expensive productions are planned with the intention of featuring names from the studios and ace musical directors of the Warner-owned city theatre organization, such as Erno Rapee, Louis Silvers and Leo Forbstein for feature spot bookings into the houses.

Simultaneously with the taking over of the four motion picture theatres in Santa Barbara this week by the Warner Brothers Downtown Holding Company, it was announced that \$100,000 would be immediately expended in making improvements in the houses here and that the personnel of the theatres would remain the same.

The Granada Theatre will be redecorated, recaptured and refurbished, and the improvements also will be made in the Rose and Mission theatres.

New megascope screen, almost twice as large as present motion picture screen, is to be installed in the Granada.

MOVE TO CLOSE DANCE JOINTS

Mayor John C. Porter and the Los Angeles police commission this week stepped in on the publicity campaign to compel the city to close taxi-dancehall in Los Angeles. After hearing from the mayor on the matter, the police commission has recommended to the city council requesting that an ordinance be adopted to close the houses causing concern. Speculation as to the reason for such action, since the commission already has the power to revoke licenses for cause.

There are about ten spots employing girls as dancing partners, according to the police employing approximately 40 girls. The girls have been the object of investigation for some time, the last beef having centered upon a girl who was stabbed by Filipino last New Year's eve while attempting to halt a brawl.

PLANS TWO MORE

NEW YORK, June 26.—Fred Herenden, who has two of his own plays coming to town shortly, contemplates the production of two more in early fall. These, it is said, are a comedy known as "Is That Nice?" and a musical show, "The Golden Pheasant," for which turns in lyrics have been furnished by Carlo and Sanders, the team functioning in like manner for Herenden's "Mystery Moon."

NOTHING TO SAY SAYS BLUMBERG

Joseph J. Blumberg, assistant to M. J. Plunkett in RKO theatre operation, handling houses west of Chicago, arrived here Monday on a brief inspection tour of the western RKO houses.

As to RKO's plans for bringing back "big time" vaudeville on a newer and expanded scale, Blumberg "had nothing to say."

Asked for his opinion on the proposed return to stage shows, Blumberg said the weather "was pretty warm here."

Informed that practically every major de luxe house here would be playing stage support bills within a few weeks, Blumberg asked, "What's the matter? Aren't they making any money here?" And the reporter departed sadly, not having the heart to ask the exec whether he had heard about Tom Thum's golf.

CHRISTIE SIGNS 'EM

Al Christie is rebuilding his comedy writing staff, having this week signed Neal Burns and dotted-line Jimmy Starr and Harry McCoy. Burns had been associated with the Christies for a number of years as director and star, while McCoy was recently on the Pathé lot as scenarist. Also, William Watson has been signed to make a series of two-reducers.

OLD STAMPING GROUND

Alie White, who is starred in the Christie production, "Sweethearts On Parade," now in the process of filming at Metropolitan Studios for Columbia Pictures, left this studio a little more than three years ago as a script clerk.

Picture Reviews - Previews - Shorts

"SO THIS IS LONDON"

FOX PICTURE

(Reviewed at Cathay Circle)

Quite again with Rogers and his (screen) wife, Irene Rich, voyage across the big pond for purposes of international complications and considerable laughter. Their vehicle is George M. Cohan's stage hit, "So This Is London." Cohan's breezy tale of the American and English families, who eventually recognize each other as pretty good fellows, after starting off bitterly prejudiced, is an ideal setting for Rogers' particular type of drawing humor.

The screen treatment has altered the play's slightly but the basis of the Cohan play is there and the combination of the playwright's bright yarn with Rogers' individual quips results in a film that is packed with laughs from start to finish.

Rogers is supported by an excellent cast and the film has been well mounted atmospherically. There are few potential film-goers who won't derive considerable entertainment from this film, which following "They Had to See Paris," definitely sets Rogers as a first rank comedian of the talkies.

EXHIBITORS' VIEWPOINT: You can't go wrong on booking this film, a neatly put together heap of Rogers' first talkie, in a list, this should be a money-getter for exhibitors.

PRODUCERS' VIEWPOINT: Here is an example of how to let personality do his stuff while still building other phases of the film for swift-moving story interest, and interesting, incidental business. Cohan's play was ideal material for the talkers and it has been excellently transplanted to the screen. Screen play was done by Arthur Goodrich with adaptation and dialogue by Owen Davis, Sr., and despite the effect of impromptu work on Rogers' part has apparently been well planned, particularly for timing on laughs. John Blystone's direction is in the same spirit with the final result an all around good job.

CASTING DIRECTORS' VIEWPOINT: Rogers drew fine support. Irene Rich was charming as his wife. Frank Albertson handled the role of their son in a likeable manner, with Maureen O'Sullivan turning in nice work as the English girl.

Lumsden Hare and Mary Forbes played the English couple for full effect and minor supporting roles were all well handled by Bramwell Fletcher, Dorothy Christie, Martha Lee Sparks and Ellen Woodson.

GIBBONS.

'ALIAS FRENCH GERTIE'

RADIO PICTURE

(Reviewed at RKO Theatre)

She was a piquant little maid, she was, with the cutest little Fr-ench accent, and she wormed her way into the confidence of her employers and then walked off with their jewels. Smooth as satin, she was, and had never been nipped, but one night her safe-robbing was interrupted by the advent of a high-class burglar, whose only tools were his sensitive fingers.

She got the drop on him and he was taken to stir, but not before they had fallen in love with each other.

When he got out they married, she did, and she tried to make him go straight. He tried, but his heart wasn't in it, it wasn't, and when his venture into business met disaster at the hands of a con man, he decided to soothe his itching fingers on a safe combination lock. She learned him with a friendly dick, who was tired of sending people to jail, and between them they taught him a lesson, they were sure, they were sure. Crime don't pay.

There was a heavy opener crowd to see this, no doubt responding to the publicity attendant on the landing of the two principals, Bebe Daniels and Ben Lyon, a few days previously. It turned out to be an interesting yarn, well told, and the customers liked it, even though Bebe failed to burst into a theme song in any place.

EXHIBITORS' VIEWPOINT: A romantic appeal in this, the first appearance together of this new married couple while they were still sweethearts. Feminine hearts can be heard fluttering when the man in the series and they figured that he was actually telling the truth, even though getting paid for it. It is highly moral and a good program booking.

PRODUCERS' VIEWPOINT: George Archainbaud did a nice job of directing, the casting director was on to his job, so was the cameraman and recording engineer. Wallace Smith's adaptation of Bayard Vellier's stage play, "The Chatelaine," was O. K., even though the closing scenes lacked a little conviction. The production is one that Radio does not need to hide under a bushel.

CASTING DIRECTORS' VIEWPOINT: Bebe certainly handles a French maid like nobody's business, and gets away with the whole job nicely. Ben Lyon has a good mike voice, and his personality improves on acquaintance. Robert Emmett O'Connor is so often a picture dick that we take him as a matter of course. John Lane and Daisy Elmore were perfect castings as the con couple. Betty Pierce was O. K. as a down crookess, but the makeup on that curled lip was a little too obvious.

YEATES.

'IN OLD MADRID'

M-G-M PICTURE

(Reviewed at Loew's State)

"In Old Madrid" is a suitable romantic vehicle for Ramon Novarro, affording the star opportunity to do some singing with almost reasonable provocation, some smooth situation comedy and a bit of heroics, all worked into a yarn that combines several very familiar story ideas with a Spanish night club throw-in for good measure.

Novarro plays a wild youngster from a wealthy family, who, after a particularly rowdy episode in the night club, is banished to a provincial college to round out his education near the home of a very old friend of dad's.

Ramon meets a charming daughter, who, however, doesn't approve of him (publicly). The plot is complicated by a hero-worshipping brother of the girl, jealous suitor, arrival of the night-club lady, of dad, more hu-

morous complications, then serious ones, a duel between Ramon and the brother, with Ramon being handily firing in the air, and a happy ending, have been worked into the script into a diverting film of good program rating with no bettering by the novel.

EXHIBITORS' VIEWPOINT: Novarro in a form-fitting role in a musical, with a good deal of particular weight but ideal for warm weather. Nicely mounted and produced, a good booking but nothing remarkable.

PRODUCERS' VIEWPOINT: An excellent example of good craftsmanship along formula lines. Built for program release and filling the niche nicely. Looks and is expensive but is pretty standardized as to treatment and production. Smoothly directed by Rob-

CASTING DIRECTORS' VIEWPOINT: Lotz Howell, screen newcomer, reveals a vivid personality and a nice recording voice as the night club vamp. "Show Girl in Hollywood" characterized the petulant, undecided heroine most effectively and other outstanding performances were rendered by Betty Miller, Mervyn LeRoy, King and William V. Mong.

'SHOW GIRL IN HOLLYWOOD'

FIRST NATIONAL PICTURE (Reviewed at W. B. Hollywood)

"Show Girl in Hollywood" is one of the most entertaining of the "see Hollywood from the inside" films. It's packed with interesting background scenes by the-Pacific women around a story that has more substance than most of this type.

Of course, Dixie Dugan, played by Alice White, wins her way to stardom and all the troubles between her and her boy friend, Jack Mulhall, are finally straightened out right at a typical Hollywood opening night for Dixie's picture.

Considerable liberty has been taken with J. P. McEvoy's magazine story to line it up with movie standards and also eliminates certain realistic elements including the changing of the fading star's suicide and the substitution of an entirely new ending.

But as it stands, it's a snappy programmer, with a flash technique finale depicting the Hollywood premiere and some lavish production work on the picture within a picture for the window.

The wow gag of the film is where the "only guy on the lot who is sure of his job" goes about his business, and the nameless, nameless names from a brief note from the studio boss informing the ex-d one that he is not a memory so far as this company is concerned. This gag, used twice in the picture, but not sweetly put over from the first scratching of the razor blade to the fadeout of the walking eye.

Characters throughout have been handled with less hoke and sweet-sticky formula than on other "inside Hollywood" films.

EXHIBITORS' VIEWPOINT: Alice White may have slipped some, but you can jump on this as a nice summer beat with action, laughs and the class to cash in on interest in talker technique as well as the Dixie Dugan vogue.

PRODUCERS' VIEWPOINT:

This one has an interesting and logical plot with sufficient satire to make it amusing and was an excellent vehicle for Miss White. She does better than in recent efforts as a Broadway show girl who falls into pictures and the extra-star, played by Blanche Sweet, frame the gag on the girl to bring her to earth. It would have added a film of originality to an elementally hoke situation. The boys also missed several chances for kidding the film critics in laying out this script. Mervyn LeRoy directed and did a good business job of it.

CASTING DIRECTORS' VIEWPOINT: Miss White's performance was satisfactory. Jack Mulhall did well with the role of Dixie's boy friend, but the acting honours were grabbed by John Miljan, an emotional director and Ford Sterling as the studio boss. Blanche Sweet played the passive part with heavy emphasis on the sorrow angle. Balance of the cast was limited to bits.

GIBBONS.

'THE BORDER LEGION'

PARAMOUNT PICTURE

A melodramatic Zsa Grey yarn filmed with the expected beautiful backgrounds of the outdoor talkies, plenty of nice exterior sequences, and a sufficient modicum of story interest and suspense.

There have been a number of changes made in the Grey story for film purposes, but the main body is there, the plot and motivation being carried out on typically Zsa Grey lines.

The picture lacks the sweeping vitality of "The Virginian," but has been handled so as to provide a satisfactory entertainment for summer bookings.

EXHIBITORS' VIEWPOINT: With the current trend for outdoor and western films, this should prove a money-maker. It has all the familiar exploitation points of such films, with Jack Holt, Richard Arlen and Eugene Palette heading a competent cast.

PRODUCERS' VIEWPOINT: The adapters, Percy Heath and Edward Farnham, Jr., have treated Grey's story to a compactly outlined script that builds to its climax satisfactorily. Otto Brower has directed competently and the photography by Mack Stengler brought out some very effective scenes.

The film has several instances of notably effective treatment and cutting, particularly in handling the raid of the Border Legion on the western town.

CASTING DIRECTORS' VIEWPOINT: Jack Holt dominates this film by making his characterization of the bandit leader more human than theatrical. Richard Arlen is again a likeable leader, and avoiding heroics in his playing of the lad who was forced in with the "legion."

Wray appears more sure of her role than in previous films, and played a stock type of character very nicely. Gene Palette played

down the comedy in this film, and though getting a number of laughs, turned in a good bit of character work. Sid Saylor contributed to the comedy relief.

Stanley Fields was effective as the menace and E. H. Calvert and Ethan Allen handled minor character parts satisfactorily.

Outstanding element in playing of this western was the handling of all characterizations as real people rather than as the hoke, over-theatrical conceptions of cowboy heroes, miners and bandits. With this style producers have the opportunity to do many of the melodramas over again, calculated for the entertainment of maturer audiences.

GIBBONS.

"BACK PAY"

FIRST NATIONAL PICTURE (Reviewed at W.B. Downtown)

"Back Pay" is a screen play with little pay-off either for audience or exhibitors. It should have been tossed in the wastebasket where it went into production, thereby effecting a savings in time and money.

Like nearly all weak films it has the germ of a good idea but one more suitable for novelistic treatment. A story by Fannie Hurst, it is an episodic tale, with many time lapses, yet a theme that demands skilful handling of delicate nuances of feeling. Jumping about as the script does, the novelist's idea emerges as a heavy-handed and unconvincing tale.

It is also handicapped that the star, Corinne Griffith, plays a distinctly unsympathetic part, and does not interpret it very satisfactorily.

EXHIBITORS' VIEWPOINT: Scarcely a satisfactory booking, lacking in any appeal to youngsters and only to be appreciated by those with enough maturity and experience to fill in from their own imagination the emotional subtleties that the production fails to get over.

PRODUCERS' VIEWPOINT: It was poor policy to put Corinne Griffith in this type of story. It may have read well but it doesn't move well. Direction by William A. Seiter seemed uncertain, indicating that this director is at his best dealing with lighter comedy themes.

CASTING DIRECTORS' VIEWPOINT: Corinne Griffith and Grant Withers gave weakish performances and the superior acting of the film was done in minor roles. Montague Love, playing a profiteering "sugar-daddy," handled the part with more feeling and naturalness. Balance of the cast included Hailam Cooley, Vivian Oakland, William Bailey, Virginia Sale, Dee Loretta, James Marcus, Louise Carver and Louise Bevers.

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One Year - - - \$4.00 Foreign - - - \$5.00
Advertising Rates on Application

As a bi-monthly publication: Entered as Second Class Matter, No. 17, 1924, at the Post Office at Los Angeles, California, under the Act of March 3, 1879.

As a weekly publication: Entered as Second Class Matter, April 28, 1927, at the Post Office at Los Angeles, California, under the Act of March 3, 1879.

Published by
Inside Facts Publication Company, Inc.
880-801 Warner Bros. Downtown Bldg., Los Angeles, Calif.
Telephone TUCKER 7832

JACK JOSEPHS - - - - - President and Editor
ARTHUR WM. GREEN - - - - - Vice Pres. and Counsel
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Vol. XI Saturday, June 28, 1930 No. 26

WHEN INSIDE FACTS several months ago commenced printing a series of exclusive stories predicting the return of stage support for talking pictures in de luxe houses, a resultant series of snickers greeted the announcements.

"THE WISE boys laughed when this paper printed far ahead of any other trade publication the announcement that Publix planned to return to its policy of coast built units.

"NONSENSE," they argued. "Talkies are going over with a bang. Publix learned a sad and expensive lesson with previous stage acts. Not a chance."

BUT PUBLIX took that chance. So did Sid Grauman. So did a number of other coast independent theatre operators. The stage act policy opened the new Pandemonium in Hollywood. The same policy, with same hands featured, was retained by Fox-West Coast in the Egyptian in Hollywood.

THEN THIS paper announced on its front page that Warner Brothers would join the stage act landslide. Howls joined the snickers. Several trade publications rushed to print with serious denials that any such move was contemplated, quoting high officials of the Warner organization.

BUT WARNER BROTHERS did join the landslide for stage presentations. With Larry Ceballos at the helm and Leo Forbstein as musical director, Warners are coming back to the stage presentation field with a bang.

SNAPPY ANSWER FOR REFORMER FILM PANNERS

The following interesting comment on the reformer critics of the motion picture is reprinted from the daily column conducted by George W. Lynn in the Santa Barbara "Morning Press," and should interest every showman looking for material with which to counteract the Holier-than-Thou propaganda: "The moving picture is accused of distorting and misrepresenting American life by Rev. Frederick Siebenburg, of Loyola University. 'Vice is always made pleasant while it lasts,' he asserts, 'and working girls are always the intended victims of an employer's greed or design. People rarely work unless they live in the tenements, and virtue is generally made to appear depressing. Emphasis is placed on wealth, luxury and laziness.'"

"Difference of opinion is what makes boss races, and kept Al Smith out of the White House. The professor is entitled to his view, but millions of fathers and mothers in this country who not only permit but encourage their children to see the movies, can't be wrong."

"It is true that vice is made pleasant while it lasts, but the villain always gets kicked in the neck in the last reel and the wayward boy returns from his drunken orgies to hope, honesty and love in the eyes of the innocent girl at the garden gate. Working girls, as he says, are made the intended victim of their employer, but virtue al-

ways triumphs when the orchestra plays, the exorcism ends, and virtue is often pictured as depressing, my opinion is that a whole lot of stiff-backed, letter-lunged virtue is not only oppressive but downright of fence."

"The flickers have made more than one young man want to get to work, own a Rolls-Royce and take the old home town by storm. They have taught more than one girl to dance eventually, when all said and done, will push a sucker off their laps to win the hand of a decent maiden. They have created a wide interest in athletics and clean living, sportsmanship and fair play. They have bred a desire for good clothes, dignity, position, omnibus and caused a multitude to dry their tears and go home and write a letter to mothers who still believe in the open window of the living room."

"I sometimes wonder if men like Professor Siebenburg don't keep to work, eyes so close to the woods they can't see the majestic height of the trees."

STARTS DANCE CLASS

Erma Geary, sister of Edward Geary, who composed the original "The General" musical score, will open a class in tap, ballet and technical dancing routine on July 1, at the Tuesday Afternoon Club in Glendale.

Miss Geary has staged revues and special dancing numbers for Fox West Coast and others.

DIRECTORS ASSIGNED

George Cukor and Louis Gasnier have been assigned to co-direct the production of Lajos Zilahy's story, "The General." Frank Fay is to have the masculine lead while Walter Huston will have the chief role in "The General."

CROSLAND RETURNS

Alan Crosland has returned from a vacation tour to summer resorts in Northern California, and will now direct Lott Loder, recently imported by Warner Bros. in "The General." Frank Fay is to have the masculine lead in this production.

MARGARET ADAMS SIGNED

Margaret Adams has been signed to a long-term contract by Universal. She played in New York in "Three Little Girls" Shubert opera.

Short Shots At the News

Santa Barbara dramatic editor, George W. Lynn, expresses a pretty general opinion on a studio request for stories from gentlemen of the press:

"The Warner Brothers are asking all us newspaper folk to send in stories for scenario ideas. I don't know whether to send them in bundles or just express the two trunks."

Mrs. Helene Lubitch, was granted a divorce here this week in Superior Judge Hahn's court from Film Director Ernst Lubitch. The couple were wed in 1922 in Berlin. The property settlement was made out of court and was not disclosed.

Arthur Gregor this week was granted the right to call his stage play, "Decency," which recently closed at the Mayan, by that title when an injunction asked by Simona Boniface, claiming she had copyrighted another play under that title more than a year ago, was denied.

Hoof Gibson, western star, giving his age as 36, this week took notice of intention to wed for the third time, the prospective bride being Sally Eilers, 21, playing for M-G-M. Couple are to be married next Friday at Hoof's Sausage ranch.

Nacho Herb Brown is still engaged in legal controversy with his wife, a foreigner, and it is since filing of a recent divorce petition. Mrs. Brown asked this week that a receiver be appointed by the local court, claiming the songsmith is "too free a spender."

SAN DIEGO, June 26.—Indignation plenty here over an alleged brutal fight between a bear and a bull, staged by a promoter at the Taylana bull ring Sunday. The fight was described as a "disgusting spectacle," with Mayor Guillermo Macalpin stating "there will be no more of that around here."

PORTLAND, June 26.—Attempt of a pair of thugs to stick up the boxoffice of the Majestic Theatre at Dallas, near here, Friday night, was a flop when the two gunmen were frightened away by a passer-by on the street.

SAN DIEGO, June 26.—Theatre owners here complained to a local court about issuing permits travelling carnivals, rodeos and similar amusements, which they characterized as "itinerant entertainment," with the civic body referring the matter to the city's license inspector for investigation.

SANTA BARBARA, June 26.—Victor J. Rosen, district manager for Warner Brothers here, will be married Thursday night to Lillian C. Swartz, Florida high school teacher.

BLANEY PLAY BOUGHT

The most recent Charles E. Blaney play to be transferred to screen is "Red Hot and Blue," has just been purchased by Liberty Productions.

ADDED TO CAST

Ernest Wood, Wilbur Mack and Max Asher have been added to the cast of "Sweethearts on Parade," being made at Metropolitan Studios, Inc., for Columbia release by Christie.

B.B.B. Says:

En route to New Orleans . . . revisiting the Hollywood gang . . . the occasion . . . will return in two weeks . . . In the meantime drop in at the Ocellar and hear the daily bulletin.

P. R. — THE CELLAR is at Ocellar Street and Hollywood between 10th and 11th streets. Phone 2155. The phone booth is at the corner of Hollywood and 11th. Parking is free at the lot across the street. The Ocellar is there.

Thank You.

TEL-A-POKEY by JAMES MADISON

Hello, Colonel Lindburgh.
Hello, James Madison.
What have you been doing since your son was born?
Sending out their mail.

Hello, Ambassador Morrow.
Hello, James Madison.
What news can you give me about the new Lindburgh family addition?
Father and child are doing well.

Hello, Clara Bow.
Hello, James Madison.
What's your favorite play?
"The Front Page."

Hello, Monte Carter.
Hello, James Madison.
Where was the first circulating library started?
In Kansas when a cyclone struck a book store.

Hello, Al Wager.
Hello, James Madison.
Mahatma Gandhi hasn't been much in evidence lately.
Perhaps he isn't "worth his salt."

Hello, Joseph Schenck.

Hello, James Madison.
Who was the biggest boob you met last week?

A guy who thought Ethyl gasoline was named in honor of Miss Barrymore.

Hello, Bebe Daniels.
Hello, James Madison.
Button, button, who's got the button?
The laundry.

Hello, Howard J. Green.
Hello, James Madison.
The Anti-Saloon League expected to mop up in New Jersey.
That state went so wet they will have to do plenty of mopping up.

Hello, Rodney Pantagos.
Hello, James Madison.
Is it true that the theatre you bought in San Francisco on O'Farrell street will be devoted to burlesque?

No, sir; we shall not put the "hip" in Hippodromes.

Hello, Corinne Griffith.
Hello, James Madison.
What's your main worry these days?

When next Leap Year comes round, I fear many 'Yes' men will become bigamists.

Film Row Cuttings

By FRED YEATES

A couple of shining newly planted faces are in evidence this week along Film Row. One is a place where Mister Theatre Manager may go and put his own masterful voice in a masterful speech on a record, for only one dollar, which he may then grind out of his theatre through his sound projection equipment, and so get over a vital message to his helpless customers. The other is a sound projection school.

They are talking about transforming the rowling alley across the street into a miniature golf course. There is no truth, however, in the report that the M. P. E. O. Association is trying to maneuver a corner in the golf stick market. There are no corners available.

The New York editor of the house organ, "Film Exchange," has come to Hollywood, and is functioning at the Fox lot at Sunset and Western. Roger Perri, the name, and if Carroll Johnson's recommendation means anything, Roger is going to be popular. 'Tis a consummation devoutly to be wished. Not a word of the Fox flurb artists are popular!

The Columbia office is a collection of bright and happy faces this week. Promotions have been announced. M. J. E. McCarthy, office manager, goes out into the local sales field, and will be succeeded by M. Klein, president of the booker. John Williams will be the new booker. He was formerly accessories manager. Klein is on a vacation trip to Pocatello, Butte and way points.

Clara M. Perichat, that snappy brunette, who presides at the console of the Underwood, is smiling broadly, too. She gets a raise out of it.

At the same time, a fourth inspector has been added to the staff. Less than a year ago there were only two. Watch Columbia grow. (No charge for the slogan.)

The vestiges of the Cuckoo Clock have been removed from the RKO exchange. Nothing but

a nasty nail hole in the wall remains.

F. E. ("Benny") Benson, manager of United Artists, is anxiously awaiting the final announcement on the nation-wide U. A. sales contest. On February 24 the local office occupied spot No. 25, the bottom of the ladder. "Benny" took charge March 25, and on May 24 the office had climbed dizzyly up to No. 2 spot. With all the new contracts tossed into the ring since then, up to June 15, closing date, the local gang are wondering if they have topped the top hole. Five thousand dollars worth of cash prizes are involved. Packard salesmen are straining at the leash.

This week's session of the curb convention have not been able to find a solution for the vexing baby golf problem. The delegates carefully agree, however, that show business was here before the courses, and will probably be here after they have been turned into apartment house basements. Meanwhile, however, only about 99 percent of the theatre owners are figuring on tearing down their theatres and putting in the pretty golf gardens.

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OAKLAND—SACRAMENTO—SAN JOSE

**Oakland
Pickups**

OAKLAND, July 26.—It is reported, though without verification, that stage shows will soon be back into the Fox Grand Lake, district house currently on a second run film policy. Foxes formerly had presentations, booked out of San Francisco.

"Just Married" has given away after seven days, to "Bachelor Father" at George Ebey's Fulton where Edward Everett Horton is entering his fifth week as guest star. Opening of "Just Married" marked the return engagement of Jane Foshie, who is supporting Horton and Winifred Kingston.

When city trustees of San Rafael near here, voted to destroy the old California Motion Picture studio, veteran flicker lot, a temporary injunction was granted Beatriz Michelena, owner of the place, upon her statement that sound motion picture production might be started there soon.

Earl Sharp has left Duffy's Duffin where he was orchestra conductor, joining the Liborius Hauptmann orchestra at the Embassy San Francisco.

Perry Askan comes into the Fox Oakland this week for seven days.

**KEN WITMER TO
PARA. AS M. C.**

SAN FRANCISCO, June 26.—After five weeks as master of ceremonies at the Paramount, Al Mitchell leaves next week, with Ken Witmer set to succeed him.

Witmer, who is set to open July 3, comes from the East and Middle West, where he has m.c'd in several Public Houses. He plays a number of musical instruments.

NINA FRELLONS'

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SAN FRANCISCO****'MOVIE TONE FOLLIES' GAGGED
FOR S. F. BOOKING; BIG DRAW**

SAN FRANCISCO, June 26.—An instance of what smart showmanship and effective publicity can do on record at the Orpheum, where Fox had its "Movietone Follies of 1930" on record. Realizing that the trend of the public has veered away from song and dance films, Cliff Work, manager, in conjunction with his press agent, Frank Percy, changed the title of the film to "Svensen's Wild Party," giving the big billing to El Brendel and Marjorie White and playing up the comedy angles. Result was business much heavier than could have been expected on the revenue type of picture. The gate showed \$15,000.

Another good week was registered at Wagon's Embassy. In its first week with an orchestra, after having been non-union for a long period of time, this house with Liborius Hauptmann and his organization and "White Cargo" on screen ran up the figure of \$13,400, and, accordingly the picture is holding over.

Fox with Fox's "Men Without Women," Perry Askan in person and Fanchon and Marco's "Ballets Idea," together with Walt Roesser and concert orchestra, grossed slightly under \$40,000. Present show is Fox's big first anniversary opera and includes Will Rogers in "So This is London," Fanchon and Marco's "Rose Garden Idea" and other features. Paul Whiteman in U's "King of Jazz" bowed out of Lowe's. Warfield after two weeks to the tune of \$14,000. "Richest Man in the World" in for a week and then "The Big House."

Public did quite well, it's St. Francis with the dance drama of Maurice Chevalier in "Big Pond" registering above all else to the tune of \$900, a sweet figure. The Paramount with Jack Oakie in "Social Lion" was also good, hitting the \$18,000 mark, noted by Harry Courfain stage show, Ron and Don, Al Michell, m. c., and other features. "Numbered Men" is current. Second and last week of "Wives and Sweethearts" at the California found that flicker closing to \$14,000 with the Richard Byrd picture, "With Byrd at the South Pole," now in.

Wagon's Davies got \$8250 on Joseph Schildkraut in "Cock of the Walk."

SACRAMENTO, June 26.—Thomas Productions, Ltd., Hollywood picture company, filed papers of incorporation for \$2,000,000 with the secretary of state here last week.

**'DISHONORABLE'
IS S. F. LEADER**

SAN FRANCISCO, June 26.—In the legit field "Strictly Dishonorable" at Erlanger's Columbia, held up for its previous week's record, and again topped the town. All business was up, including that of Duffy.

"Strictly Dishonorable," originally booked in for three weeks, has been retained for two more after it showed an intake of \$14,000 for the third stanza. "Subway Express" slated for later.

Lillian Albertson's "Student Prince" closed at the Curran to \$12,000 and is to be followed on June 30 by Ina Claire in "The World." Next door at the Geary the Duncan Sisters paraded about the stage and drew in around \$10,000 a fair figure. June 30 marks the opening for two weeks of "The Last Mile," a Lillian Albertson production.

At Duffy's President Leo Carrillo in second week of "The Bad Man" did not house's best, but since Charlotte Greenwood, hitting \$7500 and remaining another week. The Alcazar with "Nancy's Private Affair" drew \$5000. That shows remains until July 6 when "Square Crooks" comes in.

Sid Goldner's production of "Hot 'n' Bothered" at the upstairs did the good figure of \$1900.

MAX WEISS DEAD

SAN FRANCISCO, June 26.—After a period of confinement in a sanitarium, Max Weiss, old-time theatre operator, died here last week just as friends in the industry were planning a benefit ball for him. Weiss opened the Plaza in Sacramento as a dramatic house, later rebuilt, Godard's in Sacramento, and up until his death was associated with National Theatres.

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**Market St.
Gleanings**

SAN FRANCISCO, June 26.—Facts and impressions among the current walking marathon at the Golden Gate Ballroom: It's a business, not a sporting racket, this staging of endurance contests. Just how much of a business it is, is hard to realize until one knows that many of the contestants do nothing but enter these affairs, making it their profession and often a fairly well paying one at that. For instance, one couple has been entered in every walking and dancing marathon for the past several years, generally coming out with a pretty good prize, daily intake of from \$3 to \$10 as floor tips, and a weekly salary paid by the promoter. In addition to this financial remuneration they have received such gifts as rings, clothing, wrist watches and other articles of value. And while it's a tough livelihood, still it's a living and not so tough as an outsider might imagine.

Charlie Hayden's Walkathon at the Gate Ballroom—at the present writing—there are 13 couples, in their 10th hour. They are on their feet for 45 minutes, walking or dancing to the music of Goodwin Goldie's orchestra and to the music of Earl Pegg's orchestra. They rest for 15 minutes and are at it again. And there's not a contest to be heard from one of them.

SPOTLIGHTS

Eddie Holden taking a flier in the slot machine market—and doing a comedy turn with Bobby Fitzsimmons—strange what might come out of the slot machine. It will do well to a Japanese dealer—a maiden bidding goodnight to Harry Mitchell at the door—the outer door, mind you—of the Governor—Charlie Manning and Emil Sturmer scrambling when the clock was presented—Doro Jones, driver of telephone traffic at the Paramount, getting a break—Dick Foster, Bob Smith, Lee, Saul Sieff and Red Gilman voting wet—Gene Normile and Frank Jones at the Silver Slipper—laying plans for the Ensenada cake—Mickey Hester flashing a photo of the youngster, Hester—soon there will be a guess what my son said today? epidemic on a correction: Gene DeAlma's new shoes mentioned recently were not new shoes—they were just old ones cleaned up a bit—Gene McCormick tettering from Seattle and announcing his middle aisle intentions for June 30—Harold Peary buying bullets—which only another way of trying to tell the job—Harry Powell whistling it to Bob Spencer and this big period and paragraph perpetrator—and good, too.

Famous Lies of Show Business: "I took my ninth bow, and then Soph Tucker refused to follow me on."

SAN FRANCISCO, June 26.—Jay Browne is taking a week's vacation from his duties as m.c. at the Fox El Capitlan, with Pat West pinch hitting for him.

HIRSCH · ARNOLD

BALLET MISTRESSES

created and costumed all dance numbers now on tour Fox Circuit with F. & M.'s "Brunettes" Idea

STUDIO—545 BUTTER ST.

SAN FRANCISCO

GOLDEN STATE HOTEL

Powell at Ellis

San Francisco

SPECIAL THEATRICAL RATES

\$10.50 Single — \$12.00 Double — \$14.00 Twin Beds

Tub or Shower

SID H. CLARK, Mgr.

HOTEL GOVERNOR

TURK AT JONES

SAN FRANCISCO

THE HOME OF ALL THEATRICAL PEOPLE

PLAYING IN SAN FRANCISCO

SPECIAL RATES TO PROFESSIONALS

JACK WOLFENDEN, Prop.

BERT HENDREN, Asst. Mgr.

KRESS BLDG.

935 Market St.,

Office Suite 504

**IRONS ARRIVES
FOR BURLESQUE
CHAIR OPENING**

SAN FRANCISCO, June 26.—Warren B. Irons arrived here this week, announcing the personnel of his burlesque company to open at the Capitol, and showing ahead the opening date from August 1 to July 3.

Irons will have Johnny Goldsmith, resident manager of the Capitol, and James Novman, formerly with the Daltons in Los Angeles, as producer of his stock shows. Lillian Hunt, former chorus producer for the Columbia wheel, will act in the same capacity here.

Cast of the show includes Billy Fields and Joe Yule, comedy, both from the Columbia wheel; Harry Kelly, character; Ray Starn, blues singer; Ann Allison, specialty dancer; Ginger Britten, sourette. There will be 24 girls in the line.

**DANCEOGRAPH IS
SUCCESSFUL GAG**

SAN FRANCISCO, June 26.—The newly organized Danceograph Dance Art studio on Sutter street is doing a rushing business, which is something of an achievement at this time of year. Robin Ball, principal, attributes the success of the school to the public's tardy realization of what Danceograph can accomplish.

Danceograph offers to implant rhythm where it doesn't exist in less than a week. Robin Ball, principal, attributes the success of the school to the public's tardy realization of what Danceograph can accomplish.

VALEJO, June 26.—Fox-West Coast is spending approximately \$10,000 to rebuild the Fox Vallejo Theatre, which was partially destroyed by fire last spring.

**WHILE YOU'RE
VACATIONING**

this summer

WHY NOT LEARN
to write, read and execute
dances the scientific way,
and save weeks of toil
preparing new stage routines?

DANCEOGRAPH

pupils execute the most
beautiful and intricate
movements with perfect
facility.

BE PREPARED
for the coming trend in
professional dancing.

DANCEOGRAPH

DANCE ART

(Incorporated)

555 Sutter Street

San Francisco

Schools in New York, Ind.,

N. J., Chicago, Cincinnati,

Portland, Salt Lake City,

Denver and Salt Lake City.

REVIEWS COMMENT

NEW KYA RADIO STATION HOLDS BIG RECEPTION

SAN FRANCISCO, June 26.—Formal opening of the new KYA took place Wednesday night (June 25) when theatrical, radio and civic luminaries attended a reception that launched a 24-hour program inaugurating new equipment of the station.

While the studios proper remain in Loe-w's Warfield Building, KYA's new RCA transmitter is on the roof of the Hotel Whitcomb. J. N. Cope, chief engineer for the Pacific Broadcasting Company, station owners, supervised installation of the new equipment.

Cope engineered the installation of a new type of transmitter, screen grid transmitting tubes, the most modern transmission line coupling, 100 per cent modulation and a unique single push button control system.

The station is under the general management of Lewis Lacey, who formerly was at the helm of KHQ, Spokane, and KSL, Salt Lake. He brought those two stations from mediocre positions to leadership in their respective communities.

While the new executive personnel has not yet been completed, it is known that Dudley Ayres, former guest player, has been made public relations director for the station. Other appointments will be made later in the week.

NEW EQUIPMENT PUT IN AT KTM

KTM is installing Western Electric equipment to take care of the broadcasting of electrical transcription programs. This requires double-size turntables at the 33 rev speed, as contrasted with the 78 speed for regular phonograph records.

Manager Glenhall Taylor states that this does not mean that the station is to dispense with any of its staff artists. Rather, that it mean the present record programs will be greatly improved with material especially designed and recorded for broadcasting.

RATTLAND

By FRED YEATES

Pickups and Viewpoints

The huge two hundred and fifty million-dollar television-radio-theatre tower to be built in New York by John D. Rockefeller, Jr., is a recognition for the growing radio industry so much as it is a direct slap at Hollywood-Los Angeles!

At least that is the theory in some local quarters.

The great building will house 27 radio stations, a sound theatre, a variety theatre, a legitimate theatre and a musical comedy house. The idea is to attract the cream of the world's entertainment talent to the one spot, and there develop productions of every kind and nature.

It is an effort to bring back show business to New York, so 'tis averaged.

RCA are the lessees. RKO will operate the vaudeville theatre, which will have a seating capacity of 7000.

Says Dave Sarnoff, RCA president: "The artist that will step upon the new variety stage will step before a nationwide and even a worldwide audience, through night-broadcasting... creative talent will have the encouragement of vast facilities of expression included in broadcasting, on the stage, in the talking picture and in the electrical record."

Says Merlin Hall Aylesworth, NBC president: "The vast possibilities of sight added to sound in nationwide broadcasting cannot be ignored in planning for the future. We are building our new studios, therefore, for tomorrow as well as for today. With the great theatre, at which the dramatic, musical and vaudeville will be created in this development, the broadcasting center of the country will be joined in a vast artery of communication with the dramatic stage, opera, variety, talking pictures and the symphony hall. All the theatres will be equipped for the broadcasting of sound and sight directly from the stage. Ten of the twenty-seven broadcasting stations will be designed for photography and recording."

The picture theatre will seat 8000. There will also be a great symphony hall and several smaller theatres.

The building is to be ready in three years.

Anyway, Los Angeles and Hollywood can look forward to a continuance of its domination of show business for three years more, and that is as far ahead as anybody in show biz has a right to look. Of course we might see Sid Grauman, Henry Duffy, Harry Cohn and Bill McKeljohn in a joint move to put up a building costing more money and covering more ground out here in the meantime. Something should be done about it, or the first thing we know those New York producers will be out here signing up our June Parkers, Ted Whites, Robert Hurds and Bill Sharpless, and our Boulevard will never look the same.

Getting a little closer to home, we would like to pass along a request to the guy who directs those 49-er programs Wednesday nights from San Francisco that he soften the madlinity. It gets positively sickening.

We heard part of a "Tiam and Eggs" review over KHP Tuesday morning. Before we got it tuned out our ham had curled up and egg soured. After spending the evening previous at the opening of "The Glory Declared," this was too much. Banjo solos before 8 a. m. are not our idea of soothing an early-morning savage beast.

Speaking of commercialism in radio programs, Dick Creedon communicates in his own classic style as follows: "Please note that KIJJ puts as much time, money and think into its unsponsored, non-advertising programs as into those which enrich our coffers. Three of the most popular programs on the air (California Melodies, Ballad Crooners, and Top O' The World Club), all Wednesday night features, are entirely untainted by the ugly leer of commercialism."

And they would pick prayer meeting night for them.

Barks from the Office Dog: Carl Haverlin observing his birthday... beyond the reach of observation—James Knight Carter discussing the panic... as a nice birthday greeting for Carl—Jose Rodriguez drawing a map of coming... a large map—Charles H. Gabriel, Jr., acting the host... many thanks—Charlie Wellman,

Always Has a Good "In"

SAN FRANCISCO, June 26.—Whenever Don Gilman arrives in San Diego and finds the hotels all filled with tourists, he goes to the Gilman, vice-president of N. B. C., in charge of the Pacific division, has a gold plated key to the city hall, and a cordial invitation to drop in any time.

The keys was presented to the radio chief when he visited the southern city during the celebration that marked the acquisition of KFSD by the NBC chain.

back from Chicago, singing "On the Gummy Side of the Street," a rattling good song.

Dick Creedon and Ray Paige stuffing themselves with pie... Dick Dolberg daintily toying with more refined salad... all three covertly eyeing the checks and praying for a fire alarm. It finally went on the expense account, entertaining the press—Kenneth Froggy and Frank Orne the guests of honor—imagine their embarrassment!

Glenhall Taylor in his office... the door open... and not in conference—A new style earnestly recommended to all station managers—Jack Quinn, speaking of "axis"—Marshall Olney saying "Good Morning" at 1000 revs per minute... and finding time to cuss the neighbors for blocking the driveway.

Frank Gage getting a traffic slip to fix... "If I hadn't speeded I wouldn't have got here in time!" Might be a good idea to start sooner—Arthur Pabst pulling the new car first time out... and Frank Braiddwood wrecking a foul joke on the Schmelling fight—Eddie Abright credited with sending out 225,000 of his own poems—H. hum... it's a dog's life.

KLINE WILL CLOSE

SAN DIEGO, June 25.—Brady Kline's guest artist appearance with the Savoy Players here closes this week with "Nothing But The Truth." The tall man from Hollywood is slaying the natives with his comedy and they hate to see him go, but the parade must go on. There are two scenes rather open artists standing in line waiting for their turn.

CHATTER NEWS

RADIO CLICKS ON COMMERCIAL SIDE LOCALLY

The commercial side of radio is prospering as never before, according to local station operators. To the layman, this seems remarkable in view of present business conditions.

Broadcasters attribute it to two reasons, one of them being that business houses and manufacturers whose resources can stand it are spending more money than usual on advertising in an effort to stimulate greater activity in commerce, and to keep money from getting static. Smaller merchants are also responding to the idea that vigorous advertising is one means of retarding the downward curve of sales.

The other reason advanced is that "Radio is coming into its own." Broadcasters aver that radio advertising is no longer an experiment, that results are positive and profitable, and that it is fast becoming one of the most popular of publicizing mediums.

Said a radio broker this week: "Radio time was never so hard to buy as now, even on the smaller stations. Advertising on any old station at all, if it is done at all intelligently, gets results."

RAY PAIGE HAS NEW KHJ POST

Don Lee announces that Raymond Paige, former musical director of KHJ, has been made general director, having sole and complete charge of all production and broadcasting for the local station, and for all programs originating here for the Don Lee and Columbia networks.

Glen Dolberg continues as station manager, in charge of business and commercial affairs. Paige will have control of all announcers, continuity writers, entertainers, singers and musicians, and supervision of all program material.

NEW ANNOUNCER

Kenneth Carpenter has been added to the announcing staff of KFTI-KICA here. The new announcer at the Anthony stations is married and is 29 years old.



Announcing
Special Prices
on
Professional
Photos

During June, July and
August

BEST QUALITY \$4.50

\$ 7.50 for 12
15.00 for 25
25.00 for 50
35.00 for 100

PARALTA
Hollywood
6560 Hollywood Blvd.

Los Angeles
551 South Broadway

San Francisco
233 Grant Avenue

LOM MURRAY SCHOOL for STAGE DANCING
FORMER DANCE DIRECTOR N.Y. WINTER GARDEN & R.K.O. THEATRE L.A.
EDW. HELMS DRAMATIC DIRECTOR
and DRAMATICS **MARYLOUISE LARKIN** CHILDRENS DEPT.

NEW ROUTINES IN TAP, OFF-RHYTHM, ECCENTRIC, STAGED THOROUGHLY AND QUICKLY
PROFESSIONALS, AMATEURS, CLASS OR PRIVATE

3416 W. FIRST ST. LOS ANGELES **NEAR BEVERLY-HOLM DUNKIRK 1777**

Of Extreme Concern to the Stage, Screen, and Professionals!

SIGNOR G. V. ROSI

(Italy's Foremost Ballet Director)

Formerly of Alhambra Theatre, London and La Scala, Milano.
Signed exclusively under a long time contract as ballet director,
teaching the world famous Cecchetti Technique.

Study Tap, Broken Rhythm, Eccentric

Under NEW YORK'S FOREMOST DANCE DIRECTOR

LOS ANGELES

NEW OPEN AIR ROOF GARDEN

Atop the building where pupils may enjoy invigorating, spacious quarters while rehearsing. New Ballet Classes commence this week. Catalog on request.

Study Ballet, Oriental, Grecian

Under ITALY'S FAMOUS MASTER

G. V. ROSI

FACTS: 1—Los Murray and G. V. Rosi are the authors of "King of Mayo," the London operetta.
2—"Hi There" N. Y. Review opens in August. Los Murray signed to stage dances-RKO Ballet.
3—Los Murray's "Angelinas" featured in "Hi There."
4—RKO Theatre—16 weeks co-stage producer.
5—Creator of the sensational "Pop Log" number.
6—Originator "The Blue Step" "Bare Facts" 1927, N. Y. C.

IMPORTANT—Los Murray and G. V. Rosi are also available for directing dance ensembles for the studios and theatre, being noted for their brilliant and original creations.

STUDY DANCING AND DRAMATICS FROM DANCERS AND EXPERIENCED ACTORS
"THE ORIGINAL MURRAY SCHOOL OF BROADWAY, NEW YORK CITY"

2ND S. D. CHAIN DEAL HELD UP

SAN DIEGO, June 25.—Reports are current that the Don Lee and Columbia broadcasting networks have been negotiating for station KGB here, with a view to offsetting the new competition with the NBC over KFSD.

Our information is, however, that the negotiations have come to a sudden halt, due, it is said, to the Pickwick people, owners of KGB, setting too high a figure for the property.

The figure asked is said to be in the neighborhood of \$90,000, with Don Lee failing to see how he could profitably operate at that figure.

San Diegans would like to see the second of the big-time network release here, but it looks off for the present at least, unless KGB can be prevailed on to accept some of Lee's programs on a friendly basis.

EISENSTEIN GREETED

Sergei M. Eisenstein, much-discussed Russian director, was informally presented to film newspaper and magazine writers at a luncheon in the Indian room at the Ambassador Hotel yesterday noon.

The director of "Potemkin," "Ten Days That Shook the World" and "New and Old" has been brought to Hollywood by Paramount to do a picture which will combine his silent screen technique with the talking film.

MISS MCCALL BETTER

SAN FRANCISCO, June 26.—Helen McCall, blues singer, is recuperating from a recent operation performed after she returned from Portland.

ARMAND RETURNS

Jean Armand has returned from the Northwest headquarters of Inside Facts and is now associated with the Los Angeles main office.

Radio Program Reviews

CROSS-SECTIONING

RADIOLAND THUMBNAIL REVIEW

LOS ANGELES (Reviewed June 21)

KECA, 3:50 p. m.—Orchestra and soprano in "I Never Dreamt" Man and woman talking about "our wonderful brush organization," then the man singing about a trombone and a bass drum "brancing hear and prancing their." After that they asked for recruits from college ranks to descend on the defenseless public with brushes.

KGER, 4:01 p. m.—Records. Then an announcement that "this studio will broadcast the finest exercises ever broadcast from any station anywhere." Look out for a breed of Long Beach supermen.

KFOX, 4:05 p. m.—News bulletin. He seemed to be bent on reading the whole paper. When he reached the want ads we tuned out.

KGFI, 4:15 p. m.—Somebody playing something that sounded like a parlor organ and making a fearful job of it. The number sounded like an invocation to the gods of mourning, but turned out to be "What Do I Care." Then a voice singing "Washing the Blues From My Soul," with piano accompaniment. Page a washboard.

KMIC, 4:30 p. m.—Record of music comedy selections. Then the plugs: used cars "where Main Street meets Monetta"; home building; refrigerator repairs; garage service; ship by truck—lul Music at last. A phonograph record.

KNX, 4:37 p. m.—"Wotan, hear me! Rest then, thou gods!" Voice reading Wagnerian opera, then a phonograph record of the music, but very indistinct.

KFVD, 4:50 p. m.—A child singing "Springtime in the Rockies," then another one reciting "At the Photographers." Children's hour evidently.

KFWB, 4:52 p. m.—"Convert excess fat to energy and vitality, then a guitar—it seems somebody likes those things or they would not be encouraged." "Banish unsightly fat" Dorothy Bernard play-

ing "Song of the Bayou" on the piano, nice little performance.

KHJ, 5 p. m.—Beach real estate plug; Sheriff's picnic announcement "for the benefit of sick and disabled peace officers." Here's your chance, gorillas, to support a worthy cause; Kentucky State picnic; electric clocks. Finally, The Showboat, CBS program from New York, with Hank Simmons and his company in raw, red drama of the second old days.

KELW, 5:07 p. m.—Man with a voice almost a ringer for Will Rogers: "Here's a letter from a man as wants to know, should he go to a ranch in Arizona; well, now, I shouldn't advise a change right now. Now here's a letter from E. J. M. (or something), says she's got one of my Moon Books, now that's mighty fine, more of you should have them Moon Books; they must be 80,000 of them out now in Southern California. Now this lady wants to know is her husband going to get a permutation."

KMPF, 5:12 p. m.—Records. KFI, 5:14 p. m.—Announcer says, "The trio singing 'Just Around the Corner'—can you hear them?" (Ain't he the limit.) Male voices; they sounded healthy, anyway. Silver Moos singing "My Guitar and You," but it was a piano accompaniment (heh, heh, right back at you, Mister Announcer).

KMTR, 5:15 p. m.—Ad plugs for theatres and auto company. Then Tom Mitchell, singing pops at the piano; a hard working boy trying to get along.

Back to the Show Boat.

LABS ARE MERGED

NEW YORK, June 26.—Superlab Corp., of which Max Mayer is president, and Cinebal, Inc., headed by J. H. Smith, were merged last week. The capacity of the merged plants, specializing in 16 mm. printed by contact or reduction, will be 300,000 feet weekly.

San Francisco Radio Notes

SAN FRANCISCO, June 26.—In the face of personnel slashing by other stations throughout the country, KFRC is augmenting its musical department by building up its concert and dance orchestras to a minimum of 22 men.

Meredith Willson, whose remarkably clever musical creations are one of the features of this CBS station, is now in complete charge of all musical affairs and will conduct both orchestras.

Marion Y. Fonville has joined KTAB as announcer. He formerly was with KWKH in Shreveport, KSOU in Sioux Falls and KMBC in Kansas City. He plays trumpet, sings baritone, and is a graduate of the University of Missouri. He hates spinach and nobody knows what his middle initial stands for.

This Monday's Jamboree over KFRC was one of the fastest yet. Of 36 numbers on the two-hour program 29 were segues, speeding it up beyond all previous offerings.

Marian Gilbert, NBC contralto, who formerly sang at the local studios, has made her bow here that company's New York station as Bernice Alstock.

KWG, Stockton, has become affiliated with the Don Lee-Columbia chain, giving that system nine stations on the coast.

Bob Bence of KFO's announcing staff is confined to his home with scarlet fever.

Overturning and crashing down a 75-foot incline last Saturday Cal Pearce of KFRC's Pearce Brothers was quite seriously injured and had to have 16 stitches taken in the back of his head. However, he was able to tune in on his brother Al on Monday's Jamboree.

Helen O'Neill, KTAB program director, will fly to Seattle on July 9 where she will visit her family for a week.

Clair Morrison, former manager

MERRICK JOINS NBC-NEW POST

SAN FRANCISCO, June 26.—Mahon Merrick has resigned from KFRC of the Columbia chain to join National Broadcasting Co., where he has charge of the Camel Pleasure Hour, expensive broadcasting period, inaugurated last week by the Reynolds Tobacco Co.

The Camel Hour got under way last week to one of the greatest responses yet given a new program. General comment was that the hour, as conducted by Merrick, was one of the most showmanly programs that has emanated from a Western station.

It is reported that Merrick may possibly get another program or two to conduct for NBC, in view of his excellent start on this one. He has with him some of his acemen who were formerly in his Modern Melodists on KFRC.

STAGE WEDDING

SAN FRANCISCO, June 26.—Betty Blossom, playing in Sid Goldtree's "Hot 'n' Bothered," at the Green Street, will be married on the theatre stage the night of July 3 to Elmer Hansen, beauty parlor operator.

of KYA, has deserted the broadcasting field to start in business for himself as a radio advertising specialist with offices in the Marshall Square building.

With the Don Lee stations in Portland, Seattle and Spokane as his destinations, Harrison Hollaway, KFRC manager, has left for a short tour of the Northwest.

Harold Horton has joined KFRC as an announcer.

HAVE YOU HEARD BILLY VAN?

At KFWB, Hollywood

LIBERUS HAUPTMANN

AND HIS

EMBASSY MELODY ARTISTS

"The World's Music in Original Presentation"

LIBERUS HAUPTMANN

Conductor—Piano

EARL C. SHARP

Special Arrangements—Harmonium

LOUIS W. FORD

Concert Master

ROBERT E. SCHMIDT

Bass—Manager

WILLIAM BENNER

Violin

OLGA ATTL

Harp

ERICH WEILER

Viola

OTTO KING

'Cello

Wagnon's Embassy Theatre

SAN FRANCISCO

VANCOUVER, B. C.
A. K. MacMartin
 REPRESENTATIVE
 901 Bekins Bldg.

NORTHWEST

SEATTLE, WASH.
Roy Oxman
 REPRESENTATIVE
 630 People Bank Bldg.
 Main 9799

NEW STAR SHOP OPENED TUES.

With Florence Turner, film star of early screen days, as hostess, the Screen Stars Shop, operating for the benefit of the Motion Picture Relief Fund, was opened Tuesday on Chahuena boulevard near Hollywood boulevard.

Its stock comprises nearly new apparel donated by various stars and, in addition to all kinds of wearables, there is a whole show case devoted to costume jewelry, ornaments and trinkets for souvenir hunters. There is a whole section devoted to autographed volumes from the libraries of celebrities.

MANAGER MARRIES

SAN FRANCISCO, June 26.—Elwood P. Laws, manager of the Fox California in Turlock, was married last week to Margaret Pyle, non-pro. Mr. and Mrs. Laws are vacationing in the Northwest for two weeks.

LLOYD RETURNS

SAN FRANCISCO, June 26.—Harold Lloyd and company returned this week from Honolulu, where scenes were taken for Lloyd's next picture, "Fet First." Currently the company is shooting water-front scenes along the local docks.

McGROARTY PLAYS

John Steven McGroarty, writer of the Mission Play, is planning a four weeks' season of his play-pagants, "El Dorado," "La Golondrina," "Oseola" and "Babylon," at his Tujunga ranch under canvas, starting August 9th, with the Motor Transit Company, stage operators, reported financially interested in the project.

Vancouver

By A. K. MacMARTIN

The Beacon (former Pan) is doing a nice business pulling the fans in to almost capacity under their new summer schedule of prices, which is two bits for the entire lower floor and 20 cents to the balcony from 11 a. m. to 11 p. m.

The R-K-O Orpheum is topping the draw here, the current stanza with Clara Bow in "True to the Navy" as talkie fare, and Viola Dana headlining the stage play of four acts in a comedy playlet by Anita Loos, "The fall-well."

The Strand is running a close second, with "Captains of the Guard," featuring Laura La Plante and John Boles. The Capitol is also in the larger money, Will Rogers in Fox's "So This Is London," pulling the fans in numbers. The Beacon has "Show of Shows," third run after the Strand and Dominion, and is pulling in the east-enders to almost capacity.

McG-M's "Lord Byron of Broadway," is filling 900 seats at the Dominion. The Colonial is not so ferre with Betty Compton in "Woman to Woman."

The Empress has "Her Card-board Lover," with Miss Jane Saville making her debut with the British Guild Players and pulling in heavy business. Even with warmer weather and the extra competition from the beaches business is good this season, with the occasional local rental, the Vancouver, legit house, has been dark for some time.

DUNN AT STATE

Johnny Dunn went into the "Cadet" idea at Loew's State on the third show last Thursday, working as m. c. and doing some comedy bits with Born and Lawrence.

"Candlelight," now playing in Chicago, is scheduled to follow "Subway Express" into the Biltmore (night) here. Later play opens Monday for a run.

5TH AVENUE IN LEAD FOR GOOD SEATTLE WEEK

SEATTLE, June 26.—On Seattle business this week was on the up and up. The Fifth Avenue again led the pack with a batch of 18-000 smackers. Red Corcoran, a local boy, in "Not Damaged," helped to bring the customers in. This was also Jackie Sonders' farewell week and they all turned out to give him a big hand.

The Paramount, Public stand, came through with \$17,000, the best figure it has had in weeks. Chalk up the stage shows return when giving credit. The picture was Buddy Rogers' latest opus "Safety in Numbers."

The Fox brought them in to the tune of \$14,000. Will Rogers rung the cash register for this one. "So This Is London" will stay another week.

The Blue Mouse did nicely to a figure of \$12,000. John Boles in "Captain of the Guard" was responsible. This also will be held another week.

The Music Box, with "Courage," didn't fare so well only taking \$6,000. Film was jerked after a week's showing.

The Orpheum did good business this week, taking a gross of \$15,000. Harry Carroll, an old favorite here, aided the figure.

Those who take to tripping the light fantastic, head mostly for the Trianon while others who participate in the same sport may be found at McElroy's. Both of these places are doing a good steady business. Tex Howard is building up a steady patronage at the Trianon.

The Venetian Gardens, which feature Tiny Burnett, brings them in droves, especially on Friday and Saturday nights. Club Victor is fairing up well. Vic Meyers is well liked in these parts and is responsible for most of the trade.

Sammy Gore, a boy who is making a name for himself as a real m. c. is doing good at Coffee Dan's stand here. Sammy is another who is well-liked and who is building up a lot of cash customers.

Notes Along Fifth Avenue

Harry Carroll over the Paramount to see Bill Hartung—and talk over old times—Jim Cullen at his desk—and looking like the money—Bob Armstrong and Jim O'Connell directing short work—at the show divine—at Ninth and Pine—Harry Mills and Miss Cheyney discussing Irene Rich's picture—Harry getting the better of the conversation.

Les Everson looking somebody up fr a golf game—he wouldn't have to go far if he saw the writer—Ted Arbelly getting out of bed—to answer the telephone call of an interviewer—maybe the press is wrong—Roy Slabough in for a snack at Bartell's—George Maine now ushering at the Orpheum—Viola Dana and Teddy Sterling getting ready to go out—Dave Kranner and Jack Boyke pulling an impromptu act with Tiny Burnett—and getting away with it.

Owen Sweeten with a white double-breasted suit—how that man can keep clothes clean—Eulalia Dean crossing Pike street—in record time—Mrs. Bill Perry now in at Remick's—Midge Baldwin getting back at Lake Steilacoom—Gordy Richardson temporarily in the Al Frank's cast—congrats to Peggy Burns—she's going to be married—Florence Krause off to L. A. for Fanchon and Marco—Jack Jones and Florey Joyce in from Atlantic City—not looking a bit salty either.

Everhardt Armstrong, and a friend going up Pine street—probably discussing shows—Sammy Gore sweeping up the loose change on Coffee Dan's floor—and proposing the opening of a new bank—Alice Darstien in the box at the Paramount—dispensing tickets and smiles—Jean Singer singing the blues and how that gal sings them.

What a man I'd be if I had: Henry Ross' complexion, a voice like the Orpheum's singing choir, a handslike like Andy Gennard, and a technique like Dick Buckley.

FOLLIES HOUSE GOES NON-UNION

SEATTLE, June 26.—The past week found the Follies Theatre, musical tab spot housing Al Franks and his troupe, turning non-union.

The house, formerly the Pantages, operated by C. M. Dunn, local business man now in show biz in Portland, and managed by Joseph A. Brady, had difficulty, it is reported, from the start with the organized help although the unions made every concession to help put the house over. With the employment of non-union help, the house sets its tariff from 10-20-30 to 10-25-35.

"JUST IMAGINE" STARTS

Production has begun on "Just Imagine," the musical comedy, written by DeSylva, Brown and Henderson as the first production under their new contract at Fox. Maureen O'Sullivan has the leading female role. John Garrick is the leading man, with El Brendel, Marjorie White, Frank Albertson, Hobart Bosworth, Misha Auer and Ivan Linow in prominent roles. David Butler, who directed the first De Sylva, Brown and Henderson production, "Sunny Side Up," is directing.

PERRY DICKERING

SEATTLE, June 26.—Bill Perry and his band arrived in town this week dickering with KOI and KJR for time on the air. He has a fine ten-piece band that has worked for these stations before and built up quite a reputation for symphonic dance music.

SHARP VISITOR

SAN FRANCISCO, June 26.—George Sharp, manager of the Fox houses in Fresno and also a city councilman there, was here this week to confer with A. M. Bowles and also to act in connection with his civic duties.

STAR LITA GREY

NEW YORK, June 26.—The Shuberts are reported planning to star Lita Grey Chaplin in a musical this week fall. Since leaving pictures she has been playing for RKO.

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Facts' Echoes From Melody Land

Hot Licks of Music

By JACK B. TENNEY

There is much pleasure in having your pet opinions verified—even when you are positive of them in the first place. In the present instance I discover that I might have won a prize, had I known of the competition,—and could now be enjoying the fifty thousand dollars, or the handsome field of creative beauty. I was in revolt, no doubt, against some of the incongruous dissonance of modern musical compositions. I wrote at that time, in part:

"A work of art is inspired by the universal emotions. The artist takes it as his theme and mixes it with his imagination. In his sense of beauty is the secret of his greatness. And a work of art is a work of beauty. It is a striving beyond the actual; a reaching for an ideal. It is not necessary to understand; it is only necessary to feel and to respond. If it does not call to the sense of beauty, it is nothing. If it does not speak for us, it is a dumb thing that should not have been."

"Art is a beautiful fairy tale; the elusive, dreamy, hopes, and yearnings of the mind and of the race. It speaks to us, fulfilling in a strange etheric manner the idealized perfection man has been striving for since he first stood upright and gazed with wonder on the colorful symphony of the sunrise."

As usual, there were those who disagreed with men and the columns of Facts were busy for some time recording the pros and cons of the discussion. It rapidly summed down to an argument concerning modern music as opposed to the established standard compositions of the past. Several points were, no doubt, scored against me but I held fast to my original statements and, in the main, I felt that they were unshakable. If modern music (or anything else) in the field of creative art) cannot measure up to that standard, to me it has failed in its purpose. Whether I convinced my opponents or not did not overly matter.

A PROVEN HIT "ANGELITA"

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Los Angeles

Song Leaders

LOS ANGELES

With a little pickup in sheet songs, song numbers were shuffled for a new deal during the past week. Nos. 3 and 4 of last week moved up to an easy leadership over the old favorites. Here is the layout:

1. "You Brought a New Kind of Love to Me"—Famous.
2. "So Beats My Heart"—De Sylva, Brown and Henderson.
3. "It Happened in Monterey"—Feist.
3. "Stein Song"—Radio Music Co.
4. "On the Sunny Side of the Street"—Shapiro Bernstein.
5. "Springtime in the Rockies"—Villa Moret.
6. "I'm Dancing With Tears in My Eyes"—Witmark.
7. "Exactly Like You"—Famous.
8. "Living in the Sunlight"—Famous.

9. "Singing a Song to the Stars"—Robbins.

10. "Promises"—Santley.

Right behind in popularity are: "My Future Just Passed," "I'm In the Market for You," "Moon Is Low," "Reminiscing," and "I Love You So Much."

RECORDS

1. "Dancing With Tears in My Eyes"—All recordings.
2. "Living in the Sunlight"—Victor.
3. "So Beats My Heart"—Brunswick.
4. "Moon Is Low"—All recordings.
5. "Fight On"—Victor.
6. "Stein Song"—All recordings.
7. "Witmark"—All recordings.
8. "Roll-Roll-Rolling Along"—Victor.
9. "You Brought a New Kind of Love to Me"—Famous.
10. "Absence Makes the Heart Grow Fonder"—Remick.

"New Kind of Love" continued in first position, "With My Guitar" held to second, while "It Happened in Monterey" dropped to third position in a fair week of sheet music sales. Leaders are:

1. "New Kind of Love"—Famous.
2. "With My Guitar"—Sherman, Clay.
3. "It Happened in Monterey"—Feist.
4. "Absence Makes the Heart Grow Fonder"—Remick.
5. "Around the Corner"—Feist.
6. "I Never Dream"—Santley.
7. "Song of the Dawn"—Agar, Yellen and Bernstein.
8. "Dancing With Tears in My Eyes"—Witmark.
9. "River of Golden Dreams"—Witmark.
10. "Little Red Roses"—De Sylva, Brown and Henderson.

NORTHWEST

The biggest surprise of the week was the jump into the first 10 column that "Little Cabin" made. This number has been on the market for some time but since the recording by Victor the sales in sheet music have picked up considerably.

1. "Stein Song"—Fischer.
2. "It Happened in Monterey"—Feist.
3. "Springtime in the Rockies"—Villa Moret.
4. "Rock-a-bye to Sleep in Dixie"—Cross.
5. "Moon Is Low"—Robbins.
6. "Woman in the Shoe"—Robbins.
7. "Anchors Aweigh"—Robbins.
8. "Little Cabin in the Cascade Mountains"—Wedel.
9. "Lazy Louisiana Moon"—Donaldson.
10. "You Brought a New Kind of Love to Me"—Harms.

Al Benicewicz and His Music are slated to go into the Montmartre, opening Monday, June 30, with a formal opening scheduled for the night of July 1. He recently completed an engagement of eight weeks at the Embassy Club.

"A LITTLE SMILE"

Words and Music by

GEORGE L. BRANN

(A Fox Trot Sensation)

CONCORD PUBLISHING CO.

1179 Market St. San Francisco

LEGIS WITHOUT MUSIC IN PIT HAVE POOR CHANCE TO CLICK

By GENE SWIFT

The reason for the very moderate success of the majority of legitimate stage productions of the past Los Angeles season is not far to seek.

It lies in the yawning, empty orchestra pits.

In those dark and dusty caverns are interred the hopes and aspirations of many producers and angels.

The successful play must appeal to emotions. The appeal must be sustained. Glamour is inseparable from good theatre.

In our local theatres the patron is compelled to bring his own glamour if any.

He enters, if early, an almost silent tomb. The first-comes-whisper as if in a church, afraid to stir the sacred silence. As more people come the tide of chatter rises, until, cushion time, the minds are not prepared for the emotional theme or mood of the play. They are in the mood of a subject of conversation at the time the curtain rises and have to be dragged up out of themselves and their own affairs.

Between acts the audience is left again to its own amusement devices. The story is dropped from their minds as they chatter of other matters. They would chatter, even if the music, but well chosen airy will subconsciously keep the mood alive.

Usually, it has always been associated with a thought of the theatre. The momentum of the thought clings, even to those who are not musicals house and the atmosphere of the theatre seems chilly, disappointing and flat.

The signs hanging over the picture house lobbies might well be translated to the legitimate houses. "All Talk."

Music is essential to every one, and particularly to those who are not seeking entertainment. No wonder people stay home and listen to the radio, or take in the pictures.

MEYER-MOSCONI TIEUP IS MADE

Abe Meyer, president of the Meyer Synchronizing Service, Ltd., has completed arrangements with the Mosconi Brothers for them to supply dance numbers and chorus ensembles for future productions that are under the supervision of the Meyer Organization. The Mosconi Brothers are preparing several troupes of experienced dancers that will be routinely in their school and delivered intact as a subject to be used for motion picture work.

RADIN AT M-G-M

Oscar Radin, for nearly forty years Broadway's most famous light opera conductor, is the latest to succumb to the siren call of the talkies. Radin arrived this week under contract to the Goldwyn-Mayer studios. He is slated to be musical director for the film production of "New Moon."

BLOOM IN HOSPITAL

SAN FRANCISCO, June 26.—Abe Bloom, local representative for Irving Berlin, Inc., was confined to the Franklin Hospital this week.

NEW SONG READY

SAN FRANCISCO, June 26.—Karan-Dunn Song Co. has a new one of the press, "Angelita," which is meeting with a good deal of success, despite its recent issue.

"Three Cheers and a—Tiger!"

TEX HOWARD

AND HIS TRIANON TRIGERS

Musical features at the Trianon Ballroom, Seattle, and via KPCC. The Tigers, naturally, favor the Lion, which accounts for their consistent featuring of Metro-Goldwyn-Mayer hits.

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NEW YORK CITY

Night Clubs

SILVER SLIPPER SAN FRANCISCO (Reviewed June 18)

With an entertainment combo that includes Joe Wright and orchestra, Jimmie Barr, m. c., and Nita Mitchell singing, the Slipper is a clinic to click with its customers, of which there were plenty on this Wednesday night.

Show is without the usual "sax" angles, all attention being given to the "hear" department. To begin with, Joe Wright's orchestra has some mighty azy rhythmic dance music to peddle, and included in this is some excellent arranging of music, good vocalizing and neat instrumental solos. All in all, it's a good bet.

Then there's Jimmie Barr, who, if he did nothing else but "When My Pipe Goes Out," as he did it this night, still would be a heavy clicker. The way he hushed up the crowd to listen to this dramatic number was nobody's business, and after he had 'em hushed he sold 'em, too.

Concluding the entertainment trio is Nita Mitchell, a neat-looking little gal, who can sing 'em out! She did, among other numbers, "Milenburg Joys" and endorsed easily, then returned later to do "Ten Cents a Dance."

—HAL

WINGE'S PLUG GAG

SEATTLE, June 26.—Carl Winge and McElroy's band are pulling a nifty stunt on Robbins' new plug tune, "Cheer Up." During intermissions the patrons are taught the art of learning a new pop song, the gag getting big responses.

NEW TOP ORGANIST

SEATTLE, June 26.—Katherine Beasley, Coliseum organist, was made top organist at that same house. She succeeds Roscoe Kernan. Every week she presents various song-o-logues, as there are no presentations at this house.

SAN DIEGO, June 26—George

Breece, musical director at the Fox here, is organizing a Fox boys' band, the stunt attracting considerable attention. Membership is open to boys between 10 and 14 with some knowledge of a musical instrument.

EMIL STURMER

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Paramount Theatre
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KENNETH RUNDQUIST

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SAN FRANCISCO

Hot Licks

Legitimate

'THE GLORY DECLARED' MUSIC BOX THEATRE

(Reviewed June 23)

In thirty-two years of association with show business, this reviewer never saw a night like this. The author, Ralph Currier Bennett, who was also producer and star of this show, is a college law lecturer, and among his achievements he lists the winning of a college degree.

He told Inside Facts when his production was first announced that he had a message to deliver. The nature of the message is still in doubt, as his lack of resourcefulness as a playwright compelled him to predicate his situations on accident and lightning bolt, ever the refuge of the unskilled and inexperienced, and utterly unconvincing. Mr. Bennett was unsuccessful in delivering his message, but was highly successful in making himself and his supporting company ridiculous.

The plot concerns a college professor who is kicked out of college for agnostic preachments. He has got to be shown there is a God. His son, studying for the ministry, is run over by a truck driven by a Salvation Army captain. Striking a histrionic pose he curses God and declares that his life shall be dedicated hereafter to punishing Deity. The curtain seems to fall almost of its own accord, the cue is so obvious. Between whiles he has favored the suit of the villain for the hand of his daughter, and kicked said daughter out of the house for meeting another chap clandestinely.

Act two is an absurdly contrived street scene. The villain who has promoted a lecture tour for the professor, here oilily induces him to mortgage the old home to provide guarantee money for his rental. Daughter is found by the villain, walking the streets, selling — not her virtue, but BOOZE. There's a modern touch for you. She is bottleman for a bootlegger. This was where the audience began to break down. Villain cops her package, and her sweetie trots on and socks him on the button.

The Salvation Army gathers and holds an openair meeting, and professor appears at the open win-

dow. A storm is gathering. We know it because every reference to the word "storm" is followed by the beating of a bass drum backstage. We know what is going to happen, but can hardly wait. Professor is going to be struck by lightning. See—he sticks his head out of the window. With elbows and knees indicating the four points of the compass (where did we see that pose before—oh, yes, Inga!), he curses his Maker, then quints his eyes as though expecting a sock. An electric light on the end of a cord flips down on him, there is a sound in the wings suspiciously like a slapstick, and the professor is stricken by the hands of—but excuse us, we use the wrong term. "Smote" was the word used. Curtain.

Somewhere in the smote was a meaningless scene between daughter and her sweetie. She confessed to him that she was bottling. He had declared that anything she did was all right, for he loved her, but at this terrible confession he spurned her. No! THAT! Since the chap was an ex-soldier the audience did not seem to get the point of view. Reconciliation must have taken place backstage, but the audience was denied this, perhaps on moral grounds. But she did deny any misbehavior with her male associates, and said he would find out when he married her.

A year later daughter and sweetie turn up in Salvation Army uniforms. The old home is to be sold to satisfy the mortgage. Father has disappeared the whole year. Enter the villain. The audience, now determined to enjoy the play at all costs, hisses him enthusiastically. He stealthily enters the house. Enter daughter. She sees the door is open and goes in. Enter the excellent Irish cop, who is unlike any normal cop by always happening along just when he is wanted. He screams! Cop rushes in the house. A shout! Hurray! the audience madly applauds what is presumably the well merited end of the villain; but the crafty author has fooled us. The tree come out of the house, with no damage to the villain beyond a cracked skull. The cop, however, is in no hurry to take him to jail until he discovers that the dastard made proposals to the French maid.

Then a curious thing happened. Without warning, without dialogue preparation for his entrance, there shambled on a doddering old gent, with long hair, whiskers and

ragged clothes. It was an apparition that sent the audience into hysterics. The professor!

Half paralyzed and speechless, the villain had spirited him away a year ago, but the old gent had escaped and had been hanging around the Salvation Army these eight months, and dogging daughter's footsteps the while. But she had failed to recognize the father she had lived with practically all her life.

After father had ambled on and off several times there was another openair meeting, during which the family story was told and retold a few times, and then pop was miraculously healed and his identity revealed to the crowd. The curtain descended as he once more dedicated his life, this time to God.

This is a good play for the rescue missions and the church socials, but has no right in the theatre. There was never any doubt, however, as to the sincerity of the author, either in his writing or

in his portrayal of the role. He worked hard and put everything he had into it, but he is neither playwright nor actor. This was the more apparent for his surrounding himself with a professional cast.

Poor direction was manifest in many places, but much of this may have been accounted for by a desire to cooperate with the author. The cast, also, must have been sold on Mr. Bennett's sincerity, as they worked without protection of Equity bond. But the same amount of money donated to the church would have accomplished more and saved some worthy people from making an exhibition of themselves.

Out of respect for the professional names in the cast, no individual criticisms are made herein. However, it is a matter of wonderment to us as to why they associated their names with such a production.

YEATES.

JACK SPRIGG

MUSICAL DIRECTOR
R-K-O ORPHEUM SAN FRANCISCO

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AND HIS ENTERTAINING ORCHESTRA
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(Continued from Page 12)
the big favorites in the arid state, being the official orchestra of the Arizona Press Club, the Arizona Club of Phoenix and other organizations.

Francis Gilbert and his orchestra play the Royale Gardens Ballroom, Globe, Arizona, Wednesdays and Saturdays; the Mezona Ballroom at Mesa, Fridays; the Rendezvous Ballroom at Mesa on Sundays and the Blue Moon in Tucson on Thursdays. On top of that the boys devote the rest of the time dashing to Florence, Eden, Winkelman and other Arizona points and spend their spare moments broadcasting from KTKR at Phoenix.

The aggregation is composed of Virgil Guffin and Roy Wilson, reeds; Arthur Miller, trumpet and melophone; Bill Smalley, piano; Bill Stapleton, drums and Francis Gilbert, banjo, singer and director. A singing trio and a plenty of novelties are regular features of the organization.

The summer season is on in Phoenix and biz is reported as good. The Arbor opened, the petition to close it notwithstanding, and Guy Kendall's orchestra is holding forth there to the usual crowds. Fred Perry and Clint Julian have the band at the Cottonwoods and are playing to satisfying attendance. Cine's Collegians are at the open-air ballroom at Riverside Park.

The Plaza Ballroom at Miami, Arizona, celebrated its summer opening with a new orchestra for Arizona—"Buddy's Habits," headed by Key "Buddy" Konrad.

Merle Carlson and his orchestra are still holding forth at the Blue Moon regular sessions in Tucson. Brown's orchestra is at Whetmore's in that city.

The Royale Gardens Ballroom at Globe promises to be a popular dance spot in Arizona this season under the competent management of C. M. Kimpston. The place has been completely redecorated, and compares favorably with the best Ballrooms on the coast.

Our old friend, Roy Innor, who headed his own orchestra in Los Angeles, sent a postal this week from Yellowstone Park. Roy is tooting his ax with Gene Quaw and His Maryland Hotel Orchestra, who are playing a summer engagement at the Canyon Hotel.

NEW PUBLIX P. A.

SAN FRANCISCO, June 26.—Gene Fischer, formerly with the Examiner, has been named press agent for Public's California with Richard De Vane as his assistant.

"TONIGHT" and
"ROCK-A-BYE TO
SLEEP IN DIXIE"

are featured by

CLYDE 'Red' LOCKWOOD

AND HIS

Red Hot Roosters

at that

Great Joy Center

TOPSY'S ROOST

San Francisco

Vaudeville and Presentations

R-K-O THEATRE

LOS ANGELES

(Reviewed June 19)

If audience reaction means anything, this was a good bill. Kitty Dozer, impersonator of male characters, was headlined in "Twenty Minutes In Paris," appearing first in full dress and last in a little curtain tail. Rolland Becker at the piano and a colored maid helped the act. The De Torgoes, dance team, opened the bill with some dance flashes, offering first a Spanish dance, then a waltz, ending up in a atmospheric Indian adagio. Interludes were furnished by a pianist and a tenor, the latter an indifferent voice. Paid off with three bows.

Billy Lytell and Tom Fant danced in black-and-tan comedy, gags and hoofing. They opened with some sweet tapping, then went gagging, and brought on a hokage man number for a lot of laughs. After that a two-man band started scored very well, the team tearing up a window shade for a musical effect, winding up with a musical hoofing for a bow.

Frank Gaby closed. He was noisy, but quite clever in his own way. He offered a "Meanest Man In Town" song, then went into a triquet for a lot of laughs, working with an audience plant, winding up with a table saw, some verses and patter. It was time for the spilt, but the customers tried to bring him back for more, without success.

Picture was "Alias French Gerlie" (Radio), with Bebe Daniels and Ben Lyon. Business very good.

YEATES.

MILLION DOLLARS

LOS ANGELES

(Reviewed June 19)

A juggler, pair of dancers, vocal quartet, a nut act and a review made up the stage salad this time. In opening spot was Phil La Tosca, who opened with a gag, then went to his juggling, sprinkled with plenty of chatter and jokes, not all new. A fair warmer.

Al and Louise Walker repeated the exact routine they used in opening day of the previous week in "California Sunbeams." Louise opened as a Bowery girl, then Al hoofed and got returns. Louise came back in new costume and offered an impersonation of Tom Patrick, scoring nicely; then Al impersonated Primrose, winding up with a Frisco impression. Returns were very fair.

Four sailors appeared in tux and offered vocal quartet numbers—"Rocked in the Cradle of the Deep," and "You and I Were Young, Maggie," then a calypso imitation. Fair returns.

Paul Fato act opened with a boy singing "Happy Days," two others broke in for chatter, then the boy sang "What Do I Care?"

to a good hand. More chatter, to all sang "Mandy with nut business." Wound up with a nut classic dance number for a bunch of laughs and a good hand.

"Revue Modernistick" closed, a new act with possibilities. Opened with the two Hardgrove brothers in yachting suits, singing "Round the World" and hoofing; well-matched pair of boys, made a good impression. Act then went to full with the boys turning in an Irish jig, then a line of seven cunies came out for a cane routine. Reds soloed in a tumbourine dance, then Rubin joined her for a whip fast adagio. The line came in in new costumes and were followed by Esther Pressman in a kick dance. Esther has personality and a smooth arse kick. The Gardgroves followed with a comedy dance, then the adagio team on for the windup. This talent could be molded into something good. The line needs some hard drilling.

Film fare was "Paramount On Parade."

YEATES.

HIPPODROME THEATRE

LOS ANGELES

(Reviewed June 20)

Manuel closed his show dressed in a sailor suit and offered many novelty tricks on slack wire after which he put on a diamond hat and shawl and did a drunk bit. For a finish he put over a novelty swinging on the wire which went very big. Good novelty act.

Blaney and Woods, two girls, one in male character, followed with a song and dance. Each then over two distinct single songs. Some talk followed with a double act. Jack George, a very funny Three Step Sons, three boys dressed alike, put over nice new number for opening. They followed this with a comedy eccentric tap dance. For their closing they offered an American drunk dance which was rendered well. Nice act.

Tommy Allen presented a double voice number for her opening which was from baritone to soprano, after which she made a change to a rube costume with some talk. She closed with a song and dance. Fair act.

Jack George, a very funny Three Step Sons, three boys dressed alike, put over nice new number for opening. They followed this with a comedy eccentric tap dance. For their closing they offered an American drunk dance which was rendered well. Nice act.

Russell Hines, at the organ, clicked the way he put over his solos in conjunction with the orchestra. Picture was "His Glorious Night."

BOB.

HIPPODROME

LOS ANGELES

(Reviewed June 22)

Marie LeFolich opened the show with a nice acrobatic dance with some fast hand springs followed

by a up-side-down dance with silk hat. This was very good. She then offered some contortion and novelty acrobatic dance for finish.

Two Hair Pins, two men dressed in tight comedy suits, put over a nice comedy dance followed by an offering some talk and changing shoes on stage. Then both offered an old-time buck dance, which was very good. This was followed by single song by one. A hula dance at finish, which was very good. The style. This is a nice novelty dance act.

Lee Murphy followed with a couple of nice songs and a few gags. He then offered a ballad "Ships That Never Come In" to good effect. Followed this with his transformation part of the show, while telling a few stories after which lights change and he puts over a song in blackface. This is a nice little novelty act.

Lillian and Jackie, two cute little girls, wearing very pretty costumes, rendered a nice song and dance, which was followed by one in blackface. They then offered a nice double routine with a Hickman Brothers and Company were next to closing in special drop act. Drop represented an ad broadcasting station. One man doing blackface comedy, other two in blackface. They then offered a comedy act from start to finish. Their golf bit was a decided hit. They sang and danced for a finish to big applause.

Whirlwind Six, for a closing act, is really a knockout. These stars offered a number of songs, four different pyramids and some very, very fast tumbling by all. A very clever and everything they do. A very good act.

Picture was "Murder on the Roof."

BOB.

ORPHEUM

LOS ANGELES

(Reviewed June 22)

Tray Burnett and Myrtle Strong opened this week's bill with a number of songs, entitled "Forgotten Memories," which included such songs as "Memories" and "Just a Little Love." The solo parts alternate between the orchestra and the organ. Very good work and effectively presented.

Billie, at "The Singing Usher," an unknown young man sang "Can You Hear Me Callin' Carol" and the response to his efforts was tremendous. He's a great bit. Hope we can have him next time.

First of the R-K-O talent lineup Lester Lane, Ethel Osborne, Louis and Dolly Chico go through their paces. Lane, Osborne are talented dancers while Louis and Dolly Chico give clever accompaniment on the two pianos and harps. This was a exceptionally good act for an opener. They used for their numbers "Congratulations" and "Crazy Love Song" and caused the audience to demand more.

Roy Rogers, often seen on the old Pan time, was next on the bill. As a comedian he rates accolades. The audience couldn't tell for his clever line of patter. He kept them laughing throughout.

Viola Dana appeared next in a play written by Anita Loos, entitled "The Inkwell." The play itself wasn't much to speak of, but Miss Dana gave a finished performance.

"The Singing Laughsmiths" in the persons of Dick Miller, colored comic, and Jack Boyle presented a delightful nonsensical sketch. It was just a line of chatter but they put it over as what counted. They certainly were informal in their manner. They were very funny, and a good act to round out a first-rate show.

O.K.M.A.N.

R-K-O GOLDEN GATE

SAN FRANCISCO

(Reviewed June 18)

One of the previous week's show this one stacked up as pretty weak stuff for a multiplicity of reasons, chief among them being a lack of any big finish, lack of showmanship, finish and polish among several of the people, and the utter lack of spontaneity among most of the vaudeists. Add to these

the fact that a first show accident deprived Anne Prichard's opening act of one man and you have a fair idea of how the opy looked.

Miss Prichard, fresh from Broadway production, was aided by a quartette of hoofers who did considerable leg work of fair enough nature. Miss Prichard displayed a very neat figure and sang a bit but topped off her work by a duo of good dances, of which her two number was best, made so by excellent ball turns.

Her costuming helped also. Putting all due to smart showmanship and good material was Lada Santley, who went through her paces in a group of impersonations. The Broadway mob is more familiar with such celebs as Miss West, Eddie Cantor, Fanny Brice and Helen Morgan, but the Golden Gaters were quick to recognize Miss Santley's ability and gave her big hands on these, particularly Morgan, with which she closed. She was accompanied by an uninvited male pianist.

Eddie Nelson was in the next to shut groove where he kidded the audience into a comedy, a lullaby by his whizzy talk and instrumental work. Eddie is said to be a very clever comedian, a fact which helped him a lot.

Closing the show were St. Claire Sisters and O'Day, very good eye act with interlarded dancing and comedy work. Held them well.

In the pit Claude Sweeten and RKI Olands did "Anchors Aweigh" with Art Newman doing the part of a goofy god and doing it well.

Picture was "Strictly Military."

BOCK.

LOU'S STATE

LOS ANGELES

(Reviewed June 19)

"Cadet" Idea was a snappy-fast presentation, colorfully staged and presented with the house orchestra working in the pit throughout the running of the unit.

Openers with tap steppers, a mixed group of 12 coming over a wall, with West Point atmosphere background for a fast routine, then a pastel scrim down for the Miles Sisters to do a nifty acrobatic tap. Followed by two boys from the ensemble in another tap, a synchronous, nicely done military number.

Scrim lifted on a futuristic exterior drag effect in autumn color for a scene in Trigger in futuristic military uniforms to do

their comedy acrobatic turn, a nice act which did very well with the opening show audience.

Mabel and Marcia, blonde and brunette sister-style in a harmony team, sang "I Remember" to good returns, followed by the ensemble in flashing white uniforms for another tapping bit. Mabel and Marcia had a song and dance, while the Miles Sisters did a waltz using huge purple fans. Morn and Lawrence, headlining the unit, handled next to the finale period and drew heavy hands on their comedy. Boys are still bowling "one over with" "Down by the Old Mill Stream." Took an encore and then into the finale with principal stepping off-stage and scrim lifting on a "behind the trenches" set for the ensemble to jump into the trenches and "commence firing." Entire unit was in very fast style and evidently pleased the patrons highly, judging by applause at the curtain.

Picture was M-G-M's "In Old Madrid" with Ramon Novarro.

MEARS.

PARAMOUNT

LOS ANGELES

(Reviewed June 19)

This was Harry Gouffain's "Round the Town" unit and had some clever ideas in its staging. Paramount management made tieup with the Market Street Railroad Company, featuring one of its conductors, Vladimir Rasson, a Chinese, concert pianist, working in the company for a number of years, using the "round the town" idea.

Picture was opened in one with a few screen spots of Al Mitchell and others viewing the town from the window of a Market street car. The "Round the Town" unit was a cleverly staged number and to full stage, where Mitchell introduced Nolly Tate. Tate, working hobo style, had several of his songs and went through his comedy for a number of good laughs, closing well.

Next, Mitchell put the band through a round the town's number, designating sections of town by a time. Idea was cleverly worked out and gave Mitchell one of his best opportunities to in which to display his humor. He's catching on as m. c. here, and will witness the healthy hand deal him.

The Russian conductor-pianist, Rasson, on to piano, one of (Continued on Page 15)

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